

| TABLE OF CONTENTS. | PAGE |
|--|------|
| KNIGHT'S EDITION OF WORDSWORTH, by T. HUTCHINSON | 5 |
| TWO BOOKS ON POLITICIANS OF TO-DAY, by J. A. HAMILTON | 7 |
| SCULL'S SHORT STORIES, by GRANT ALLEN | 8 |
| RUSSIA AND THE PAPACY, by W. R. MORVILL | 9 |
| NEW NOVELS, by F. Y. ECCLES | 9 |
| CURRENT THEOLOGY | 10 |
| SOME COUNTRY BOOKS | 11 |
| NOTES AND NEWS | 11 |
| THE FORTHCOMING MAGAZINES | 12 |
| UNIVERSITY JOTTINGS | 12 |
| TRANSLATION: "FROM HOMER'S HYMN TO EARTH," by G. A. H. | 13 |
| MAGAZINES AND REVIEWS | 13 |
| THE NEW ENGLISH DICTIONARY | 13 |
| CORRESPONDENCE— | |
| On the Employment of Bees in War, by Whitley Stokes; Time Taken in the Canterbury Pilgrimage, by Dr. Furnivall; Wheels within Wheels, by W. E. Garrett Fisher; "Divers Ditties," by A. McMillan; The University of London—a Correction, by A. W. Bennett | 13 |
| APPOINTMENTS FOR NEXT WEEK | 14 |
| TWO BOOKS ON PSYCHOLOGY, by MRS FRANCES WELBY | 14 |
| TWO GRAMMARS OF ARAMAIC | 15 |
| SANSKRIT MSS. FROM CENTRAL ASIA | 16 |
| CORRESPONDENCE— | |
| The Derivation of "Ebal" and "Janoah," by Prof. Cheyne | 16 |
| SCIENCE NOTES | 16 |
| PHILOLOGY NOTES | 16 |
| REPORTS OF SOCIETIES | 17 |
| A CATALOGUE OF MR. WHISTLER'S LITHOGRAPHS | 17 |
| EXPLORATIONS IN EASTERN CRETE, III., by ARTHUR J. EVANS | 17 |
| NOTES ON ART AND ARCHAEOLOGY | 18 |
| "TRISTAN" AND THE "ELIJAH," by J. S. SHEDLOCK | 19 |
| MUSIC NOTES | 19 |

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LITERATURE.

The Poetical Works of William Wordsworth.
Edited by William Knight. Vols. I. and II. (Macmillans.)

ONE rare and invaluable qualification for the editorial office at least there is which Prof. Knight, however numerous and grievous his shortcomings, must yet be allowed to possess in a singular degree: the power, namely, of exciting popular interest, and securing zealous and widespread co-operation, in whatever task he may have in hand. When, for instance, he was preparing his earlier (Edinburgh) edition of Wordsworth's Poems, of which vol. i. appeared in 1882, he conceived the happy notion of starting a Wordsworth Society, which should meet at stated intervals for conference and mutual stirring up. Accordingly, the society was founded at Gramere on September 29, 1880—founded, according to the terms of its constitution, for certain four purposes therein specified, whereof three had a direct bearing upon, or rather themselves formed no unimportant element of, Prof. Knight's proper editorial work. The members pledged themselves, *inter alia*, (1) "to carry on the literary work that remained to be done in connexion with the text and chronology of the Poems; (2) to collect for preservation, and if thought desirable, for publication, original letters and unpublished reminiscences of the poet; and (3) to investigate any points connected with the first appearance of his works." All these are, it is obvious, duties which, had not the members generally undertaken them, Prof. Knight himself must needs have carried out unaided. During the continuance of the society, which was dissolved in July, 1886, a mass of material, critical and illustrative, more than sufficient for the purposes of the edition then in progress, was contributed from many quarters. Over this Prof. Knight, as sometime secretary of the defunct society, had, of course, full powers of access and disposal; and readers of the Edinburgh edition of the Poems and Life of the Poet can testify how largely those eleven inordinate volumes are indebted to the collections of the Wordsworth Society.

And as it had been in 1880, so also was it in 1894. When, in or before that year, Prof. Knight resolved to reissue his lucubrations on the poems and the life, expanding these into a complete edition of the works in prose and verse of the poet and his sister Dorothy, his applications for fresh material and other assistance met on every side with the readiest and most abundant response.

Mr. Gordon Wordsworth, nephew and representative of the poet, brought out for inspection his MSS., family records, &c.; Mrs. Arthur Tennyson contributed 150 letters written by Dorothy Wordsworth to the wife of Thomas Clarkson, the slave-liberator; Mr. Mackay of Trowbridge afforded facilities for copying the important Wingham Correspondence; and Prof. Emile Legouis of the University of Lyons, Frau Prof. Gothein of Bonn, and Mrs. Henry St. John of Ithaca, N.Y., respectively furnished bibliographies of Wordsworth-criticism in France, Germany, and the English-speaking countries. From all quarters came suggestions and corrections—information, encouragement, and advice. So much substantial assistance and good counsel, freely and cordially given, could only be taken to imply a genuine and widespread interest in the forthcoming edition, and might fairly have been expected to call up in the recipient a proportionate sense, not of gratitude merely, but of responsibility.

Whether the latter feeling has been in due measure evinced by the editor, is a question which will be more satisfactorily dealt with when the volumes now promised have all appeared. Meanwhile, it must be said that, when looked at in this light, the two volumes now in our hands are not wholly satisfying. To be sure, so far as mere externals go, no fault can be found: shape and size, type, paper, binding, and illustrations, are all equally and alike unexceptional. But when we pass from the *format* of these volumes to their contents an unqualified verdict is no longer possible. The editor's Preface is voluminous (pp. lxiv.), and contains, along with one or two of his old crusted errors,* not a little futile babblement, as well as certain arguments of which one finds it hard to say whether they are the outcome of a mind consciously sophistical or radically and hopelessly confused. And first, for the futile babblement. Prof. Knight devotes a couple of pages to the reprehension of a certain practice which he alleges to be

common to several editors of Wordsworth:

"One finds," he writes (Preface, p. xiii.), "that many editors of parts of the works of Wordsworth, or of selections from them, have invented titles of their own, and have sent their volumes to press without the slightest indication to their readers that the titles were not Wordsworth's. Some have suppressed Wordsworth's and put their own title in its place! Others have contented themselves (more modestly) with inventing a title when Wordsworth gave none. I do not object to these titles in themselves . . . what I object to is that any editor—no matter who—should mingle his own titles with those of the poet, and give no indication to the reader as to which is which."

He then proceeds to haul Dr. Grosart, Archbishop Trench, Prof. Dowden, and Mr. A. J. Symington successively over the coals for alleged offences under this head. Now Dr. Grosart we may leave to take care of himself; but what have the others done? It may be truthfully affirmed that not one of the number can be fairly taken to task for their doings in this direction. Of course, no one will dispute that an editor, who professes to reprint either the whole or a certain portion of the Poems after some particular edition put forth by the author, errs gravely if he introduces thereinto one word of his own, be it substitutionary title or aught else; but it is equally clear that in the case of selections, made not for exact and methodic study, but for mere delight, the editor is at full liberty, if not to substitute his own titles for those of the author, at least to prefix, without notification or apology, whatever titles he may deem appropriate to those pieces which the author has left unnamed. If we look at Mr. Symington's little book, we shall find that he nowhere introduces titles of his own, save in the case of those excerpts which he has included from "The Prelude" and "The Excursion." Moreover, he has placed the words, "Selections from 'The Excursion,'" in front of the passages given from that work, so that no one with his eyes open can possibly fall into the error of supposing these descriptive titles—"Morning Scene," "Adoration," "Moral Truth," &c.—to be of the poet's devising. Doubtless, Mr. Symington ought to have prefixed some such words as "Extract from 'The Prelude'" to the single passage (headed "University Life") he has selected from that poem. As to Matthew Arnold, Prof. Knight asks, "Why should he have put 'Margaret; or, the Ruined Cottage,' as the title of a poem written in 1795-97, when Wordsworth never once published it under that name?" The answer is simple: because "The Ruined Cottage" was the title by which it was always known and referred to in the poet's family, and under which he himself at various times thought of publishing it, though he ultimately incorporated it in the larger poem of "The Excursion." What other course, we should like to know, was open to Matthew Arnold? He desired to give this extract, which forms a complete poem in itself; and what other heading would have been so appropriate for it as this—the title by which it had always been spoken of by its author and his friends?

* Prof. Knight says, for example, that "in the 'Afterthought, to the Duddon,' the alterations introduced into the latest editions were all improvements upon the early version" (Preface, p. xxxvii.). Now it happens, in the first place, that no changes of any moment were ever made by the poet in this sonnet; and, in the second, that the reading of line 5 in the original edition of 1820—"Shall for ever glide"—was re-adopted in the final editions of 1845 and 1849, whereas the only alteration effected by Wordsworth—namely, "shall not cease to glide," instead of the phrase quoted above, was first introduced in the four-volume edition of the Poems of 1820, and retained until 1845, when it was cancelled in favour of the original reading. Again, Prof. Knight says of stanza ii. of the poem "To a Skylark," that it was *unaccountably* dropped out in the editions of 1845 and 1849, and asks "if it was right that such a verse should be removed, why were many others of questionable merit allowed to remain?" (*Ibid.*, p. xxxvi.) Can it be possible that Prof. Knight is unaware that this stanza was not "removed" from the Poems at all, but simply transferred by Wordsworth in 1845 from this particular poem to the stanzas entitled "A Morning Exercise"—stanzas which in the Fenwick note he desires should "be read with the poem addressed to the skylark"? Both these blunders had already appeared in the original preface of 1882.

As to Prof. Dowden, the head and front of his offending is, seemingly, that in his chronological table he has used one or two titles which were not Wordsworth's without any intimation to that effect. But it is surely lawful, when referring in conversation or composition to the writings of a poet, to use for brevity's or convenience's sake whatever titles we may think best. Prof. Dowden does not pretend (nor could any one for an instant suppose) that his chronological table is a reprint of the poet's handiwork; on the contrary, from its very nature, it is seen to be the production of the editor's, not the author's pen. The whole discussion is infinitesimal; but even granting that Prof. Knight had just grounds for thus censuring his brother-editors, the present was not the occasion for it, nor was his Preface the appropriate place.

Another instance of futile fussing may be found on p. lvii.:

"Wordsworth was very careful in distinguishing between the verses which he sent to newspapers and magazines, and those poems which he included in his published volumes. His anxiety on this point may be inferred from the way in which he more than once emphasised the fact of republication—e.g., in *Peter Bell* (1819) he put the following prefatory note to four sonnets which had previously appeared in *Blackwood's Magazine*: 'The following sonnets, having lately appeared in periodical publications, are here reprinted.'"

Now, in the name of commonsense, what is the drift of all this? What was the nature—the gist or essence—of the distinction which, we are here assured, Wordsworth was so careful to make between his "verses" that appeared in the newspapers, and his "poems" that appeared only in his published volumes? And if he was indeed so "anxious" to make such a distinction, how comes it that he does not "emphasise the fact of republication" in the case—e.g., of the sonnet, "Calm is all Nature," &c., and Nos. ii. iv., v., viii., ix., xvi., and xvii. of the "Liberty and Independence" series? Is it not abundantly clear that the mere accident of the "Peter Bell" Sonnets having appeared originally in *Blackwood*, and the others in the *Morning Post*, in truth constitutes not the very slightest distinction (whether intrinsic, or in the mind of their author) between them and the poems published only in the poet's volumes; and that Wordsworth's sole purpose in prefixing the brief advertisement quoted by Prof. Knight to these "Peter Bell" Sonnets (of which, by the way, only three had previously appeared in *Blackwood*) was simply to record the where and when of their original publication, without implying any distinction or difference whatsoever between them and, say, the sonnets printed shortly afterwards in the "Waggoner" volume? This whole paragraph of the Preface is, in fact, neither more nor less than solemn nonsense.

To pass, however, from futile babblement to lame argument, we find Prof. Knight, in a discussion of the difficulties attendant on the chronological arrangement of the poems, writing as follows (Preface, p. xx.):

"In the case of itinerary sonnets, referring to the same subject, the dismemberment of a series—carefully arranged by their author—seems to be specially unnatural. But Words-

worth himself sanctioned the principle. If there was a fitness in collecting all his sonnets into one volume in the year 1838, in order that these Poems might be 'brought under the eye at once'—thus removing them from their original places in his collected works—it seems equally fitting now to re-arrange them chronologically as far as it is possible to do so."

Now this is one of the arguments, alluded to above, of which we find it difficult to say whether it is consciously and deliberately sophistical, or merely the result of a native incapacity for reasoning. Observe, we are here told that Wordsworth sanctions, by his example, the principle of dismembering a Sonnet-series, and his Sonnet-volume of 1838 is adduced as an example of this dismemberment. If the argument means anything at all, it can only mean that, in arranging the contents of that volume, Wordsworth broke up the several series of his Sonnets (precisely as Prof. Knight, in this edition, has broken up the Miscellaneous and Political series), and assigned to each sonnet separately its proper and particular place, irrespective of the series to which it belonged. But what is the fact? Why, that Wordsworth, so far from dismembering, has religiously preserved unbroken every one of the seven series included by him in this volume! Prof. Knight alleges that Wordsworth, in this separate edition of the Sonnets, "removes them from their original places in his collected works." This is simply untrue. What he does is to omit from his collective poems everything that is not a sonnet and to print the residue—i.e., the Miscellaneous, Political, Itinerary (3), Duddon, and Ecclesiastical series, in their integrity and entirety. The several series follow each other immediately, without any poems of another form intervening, and they accordingly may, in a certain sense, be said to be "removed from their original places"; but the several position of each single sonnet, in relation to its fellows of the same series, is guarded throughout by the poet with jealous care. So much for Wordsworth's alleged "sanction of the principle of dismemberment."

Prof. Knight (Preface, pp. xxiv., xxv.) would make it appear that it was his earliest Chronological Table—that published in 1882—which was made the subject of much damaging criticism (in the *Academy* of August-December, 1893, and elsewhere), and that the weapons employed in the assault were, in the main, facts discovered after 1882, and mentioned in the later volumes of his first edition. This is disingenuous. The Chronological Table attacked was the table of 1888, which was published in the eighth and final volume of his first edition of the Poems; and thus such weapons as were borrowed from Prof. Knight's later volumes, which appeared in the interval between 1882 and 1888, served, in fact, but to inflict severer damage upon the author of the table, since they showed that the flaws detected therein were the fruit not of ignorance, but of culpable carelessness and neglect.

To pass from the editor's Preface to his Notes, these must be allowed to exhibit a decided improvement, in point alike of accuracy and utility, upon the notes of the

former edition. In particular, a laudable attempt has been made to trace to their source the many quotations from his predecessors scattered throughout Wordsworth's poems. But it must also be observed that the notes occasionally err in the directions of irrelevance and diffuseness, and that the editor has in one or two instances incautiously printed critical remarks forwarded to him by his correspondents without sufficiently weighing their value. Prof. Knight, indeed, reminds us somewhat of Count Smolnik, in the eagerness he displays to avail himself of casual hints and observations. An instance of this occurs on p. 237 of vol. i., where is given the following note on the "Anecdote for Fathers," from the pen of Mr. E. H. Coleridge:

"The Fenwick note is most puzzling. How could the poem have been suggested in front of Alfoxden? The visit to Liswyn took place after the Wordsworths had left Alfoxden, never to return [i.e., during July 3-10, 1798]. If little Montagu ever did compare Kilve and Liswyn Farm, he must have done so after he left Alfoxden. The scene is laid at Liswyn; and, if the poem was written at Alfoxden, before the party visited Liswyn, the supposed reply was invented to a supposed question which might be put to the child when he got to Liswyn. How unlike Wordsworth."

Now all this is quite away from the purpose; and the "Anecdote for Fathers," so far from exhibiting a mode of composition foreign to Wordsworth, in truth forms an excellent example of his habitual method. Here, as so often elsewhere, the story is an incident of actual occurrence, ideally treated. Little Basil Montagu, the poet's pupil, had been with the Wordsworths during their stay at Racedown (October, 1795-July, 1797), and had accompanied them thence to Alfoxden (July 16, 1797). In the spring of 1798 the following scene may be supposed to have taken place before Alfoxden House:

"Wordsworth: 'Come, Basil, tell me now, whether had you rather live here or at Racedown?'"

"Basil (carelessly): 'Why, at Racedown, of course.'"

"Wordsworth: 'At Racedown? Indeed! and why?'"

"Basil (blushing and confused): 'I don't know.'"

"Wordsworth: 'Oh, nonsense! You must have a reason, I'm sure. Out with it, like a man!'"

"Basil (looking in perplexity all about him, decrying the weather-cock, and suddenly inspired): 'Well—because there was no weather-cock at Racedown—there!'"

This little incident Wordsworth converts, by his favourite idealising process, into the "Anecdote for Fathers." Racedown (from the house-top of which the sea was visible) becomes Kilve, a village on the Bristol Channel; Alfoxden is transmuted into Liswyn Farm, the home of Thelwall, not yet visited by the poet, but known to him by name. Tutor and pupil become for the nonce father and son; the six-year-old Basil is changed into the five-year-old Edward; and the thing is done. Observe, too, that here, as elsewhere, Wordsworth chooses his poetical names on the principle of metrical equivalence. Thus, his sister Dorothy or Dora appears in some poems

as "Emmeline," in others as "Emma" or "Lucy" (in "The Glowworm"). So, too, his daughter Dora figures as "Laura," and his eldest born, Johnny, as "Edward"; while elsewhere Thomas becomes "Allan," and Dora "Anna." And, perhaps, we may from these facts obtain a clue to the identity of "Louisa," the "Child of Nature," celebrated in No. VI. of the "Poems Founded on the Affections"; for, if the principle of metrical equivalence hold here also, then the original of "Louisa" must be looked for neither in Dorothy Wordsworth nor in Mary Hutchinson, but in Mary's sister Joanna, the "wild-hearted maid" to whom No. II. of the "Poems on the Naming of Places" is addressed. *Sed hæc hæcenus.*

A few minor inaccuracies may be noted. The French stanzas translated by Wordsworth ("The Birth of Love"), which are twice over assigned to Francis Wrangham in these volumes (Preface, p. lviii.; II., p. 60) were not written by him—indeed, they are signed "Anon" in his volume of *Poems*—but by Joseph Alexandre, Vicomte de Ségur, son of the Maréchal of the same name, and himself appointed *maréchal de camp* in 1790. The editor's note on "Peter Bell" (II., p. 50) is defective. Mention should have been made of "The Dead Asses: a Lyrical Ballad" (anon.); of "Benjamin the Waggoner: A Ryghte Merrie and Conceited Tale in Verse" (anon.); and of the blank verse parody, entitled "The Old Cumberland Beggar," contained in William F. Deacon's once famous *Warreniana*, to which, if we do not err, reference is made in *Pickwick*. The note on the date of the composition of "The Brothers" is defective. It should have been pointed out that the poem must have been finished before the middle of April, 1800, seeing that in a letter to Davy dated Keswick, July 25, Coleridge speaks of having read the poem to Davy at Bristol early in May. The editor's note marked * on p. 204, vol. ii., is carelessly written, and implies that Wordsworth's poem of "The Seven Sisters" is a well-known Scottish ballad. It is not in the least "curious" (editor's note ii., p. 280) that Wordsworth should have dropped the quotation-marks from "a weed of glorious feature" in stanza iii. of "The Beggars." He often cancelled them, where they had been inserted in the original issues of his poetry, for he thought they "broke the continuity of the passion by reminding the reader of a printed book." He did so, e.g., in the case of the words quoted from Lady Winchelsea in stanza i. of "Gold and Silver Fishes in a Vase," and in lines 1-4 of "The Russian Fugitive," part iii., where the quatrain quoted is from Golding's translation of Ovid's *Metamorphoses*. (See these two passages in the volume of 1835.) Lastly, Logan's beautiful stanzas on the cuckoo should have been referred to, as having undoubtedly suggested Wordsworth's famous lines "To the Cuckoo." See especially stanza iv.:

"The schoolboy wandering through the wood,
To pull the primrose gay,
Starts the new voice of spring to hear
And imitates thy lay."

THOMAS HUTCHINSON.

TWO BOOKS ON POLITICIANS OF TO-DAY.

A Diary of the Home Rule Parliament, 1892-1895. By H. W. Lucy. (Cassells.)

"PUBLIC MEN OF TO-DAY."—*The Right Hon. Joseph Chamberlain.* By S. H. Jeyes. (Bliss, Sands & Foster.)

MR. LUCY'S diary of the last Parliament is of the kind with which he has now made us all familiar. It consists of cheery and not unkindly gossip about Parliamentary persons, events, and things; but it is of purely ephemeral interest. Though the diarist's political sympathies are, of course, avowed, they are not obtruded; and without affecting to be a statesman he drops many a remark that could only be made by a shrewd and experienced observer. His notes were made day by day, and purport to have been left much as they were written. Certainly there are slips, which seem to show that their character of first impressions has not been done away by much revision. For example, the "present incumbent" of the office of Black Rod (p. 3) is Black Rod no longer; nor was the name of Mr. Chamberlain's correspondent at Walsall in 1885 "Dignan" (p. 175); nor did Sir Charles Russell accept a seat in the Court of Appeal (p. 353), nor Sir Horace Davey succeed to "the seat on the judicial bench, vacated by Mr. Justice Hannen."

The fact, however, that time has falsified so few of Mr. Lucy's forecasts, and that it has been possible to republish his notes almost as they were made, says much for his judgment of the political world, and his coolness under exciting circumstances; and except that some things are said of Lord Randolph Churchill—to whose memory, by the way, the book is dedicated—which might fitly have gone unremarked, no one need cavil at the way in which these personal sketches are touched off. There are no secrets, in spite of the author's "long chat" with Lord Rosebery on an occasion during his Premiership, and his imposing statement that "Lord Randolph's intimate friends know the secret history of that fatal turning-point in his career" in 1886. There is some slang—by the age of thirty-one "Lord Ailesbury had managed to make things hum"; some aliphad grammar—"had Mr. Gladstone been younger and stronger . . . he would undoubtedly . . . have brought in a Home Rule Bill again, let the Lords throw it out a second time, and then go to the country"; and some humour about Mr. Herbert Gladstone and the Ladies' Gallery of a pretty toilsome kind. The clothes of members of Parliament secure a good deal of Mr. Lucy's attention; and he takes careful note of the state of Mr. Keir Hardie's trousers, Mr. Tim Healy's waistcoat, Mr. Saunders's shirt, Mr. Cowen's hat, Sir William Harcourt's eyeglasses, and the Prince of Wales's gloves. Evidently he knows his public, and finds that this is the sort of thing the public likes. It is rather significant that, just at the time when most papers print a daily column of the sort of thing, which Mr. Lucy has produced longer and better than any of his rivals—gossip about members of Parliament, their goings out and their comings in and everything that is theirs except their opinions or

their speeches—the same newspapers with one accord have cut down their reports of Parliamentary debates to about one quarter of the space given to them fifteen years ago. It is significant also that Mr. Lucy's long experience of gallery and lobby has brought him to the conclusion that the best speeches are the shortest. He writes:

"It is no new thing to have it demonstrated that in ninety-nine cases out of a hundred it is quite possible for a man to say all that is useful to utter on a particular question within the space of twenty minutes. The person chiefly responsible for the disease of verbosity, that saps the vitals of the present House of Commons, is undoubtedly Mr. Gladstone. He has the excuse that he can talk continuously for an hour, or even for two hours, and still charm his audience. That is a gift happily bestowed on few men. Certainly it was not in the possession of the late Mr. Disraeli. All his best and most effective debating speeches were delivered within the limits of twenty minutes, a favourite measure of time with him, when he was able to consult his taste and inclination. Sometimes it happened that, weighed upon with a sense of responsibility and of the importance of his position as leader on either side of the House, he thought it proper to speak for an hour, or even longer. Even in these circumstances there were arid tracts of more or less gorgeous common-place, here and there lighted up with flashes of the genius which, if untrammelled, would have sparkled uninterceptedly for twenty minutes, charming if not convincing."

In this Mr. Lucy and Mr. Lecky are of one mind; but what is to be the cure, it is hard to see. If speeches are to last only twenty minutes, there will simply be three times as many; if there are to be none, why be a member of Parliament? since your vote is prescribed to you, and life in the House of Commons, especially on the Ministerial side, must often be a life of gilded slavery. Mr. Lucy's lot is happier in the gallery; but even there, to judge by his diary, he does not find things very amusing.

Mr. Jeyes's monograph on Mr. Chamberlain is a study, by a thoughtful and accomplished writer, of the most interesting personality and career among the politicians of this generation. The best hated and best abused of public men of his day has certainly given his enemies plenty of opportunities for attack, and it was inevitable that Mr. Jeyes should be somewhat driven into the attitude of one who is briefed for the defence. He makes out, however, a strong case for the essential unity of Mr. Chamberlain's career; and without glozing over his mistakes, or imputing to him opinions or powers which do not belong to him, produces a happy mixture of moderate Conservative criticism and half-veiled panegyric. Of Mr. Chamberlain's honesty few competent observers, however, except in moments of rage and defeat, entertained a serious doubt; and as to his consistency, there is, at least, as much to be said for him as for almost any statesman who has been prominent in politics for twenty years, and has neither been impracticable nor one-sided. What, then, is Mr. Jeyes's account of Mr. Chamberlain's character and aims?

"If we look at Mr. Chamberlain's whole public career, if for the time we put aside criticism of the particular measures which he

has advocated or opposed, or if we disregard the personal motives which, justly or unjustly, have been attributed to him, we are forced to conclude that the one dominating object—the key to internal unity amid external diversities—is his desire to improve the daily lot of the poor, and to use legislation for the purpose of helping and protecting those who cannot help or protect themselves . . . the one man in English politics who seems to be the incarnation of logic has based his career on sentiment."

And again—

"Between Mr. Chamberlain and Sir Charles Dilke there was a greater sympathy in political objects, more probability of coherent action, than between Mr. Chamberlain and Mr. Bright. You very soon came to the bottom of Mr. Bright's Radicalism—it might be summed up in the two precepts, '*Laissez-faire*' and '*Force is no remedy*'; and in all essentials it was less opposed to Toryism *minus* Protection than to the State Socialism of politicians who believed that imperial or municipal authority should be employed where individual effort would be ineffectual or less efficient. Between the State Socialism at this time associated in England with advanced Liberalism (though abroad it was patronised by so autocratic a statesman as Bismarck) and the more adventurous doctrines of modern Conservatism . . . there exists, if not identity, a common element of paternalism which no doubt helped to bridge the gulf that Mr. Chamberlain was one day to be asked to cross."

And again—

"Before all things Mr. Chamberlain is, not indeed an Opportunist, but a Possibilist. . . . For the present Mr. Chamberlain believes that he can get more assistance towards his social goal from Conservatives than from Liberals. . . . The State Socialism in him has not swallowed the Radicalism, but it has got in front of it, and does not show any sign of yielding its priority. If his old associates ever desire to draw him over to their own side, they must first convince him that their political propaganda is more worthy of immediate attention than the practical schemes—and the ideal visions—presented by that theory of the State's duty to the individual, which is at once the contrast and the complement to the ancient view of the citizen's obligation to the community."

To Mr. Chamberlain's special qualities of mind and character full and sympathetic justice is done. Mr. Jeyes dwells on the clearness of mind, with its resulting clearness of expression; the persistent persuasiveness that makes Mr. Chamberlain such a masterful and managing statesman; "the power of waiting patiently for anticipated changes until the time is ripe for them"; the alert brain and driving energy; the capacity for learning, and sensitiveness to new ideas and new influences, which have made Mr. Chamberlain's career so remarkable. Yet there is no blinking of his less amiable features.

"The safest way to be admitted to a Ministry is to show that you can make yourself unpleasant if you are left outside. With respect to Mr. Chamberlain, there never was the slightest doubt that he possessed that important qualification."

On the first Birmingham School Board sat Mr. Chamberlain,

"and those who most sincerely reprobated his aims acknowledged the strenuous skill he displayed in stretching as far as possible the terms of the statute, so as to meet the views of the extreme party with which he was associated."

"Nor must we forget" in connexion with the passing of a Bankruptcy Act in the busy session of 1883,

"that quality in Mr. Chamberlain, which his adversaries describe as his 'way of working things'; not only did he draft a good Bill—plenty of Ministers do as much as that—but he made his colleagues share his opinion of it. He talked them into finding time to get it considered, in preference to several competing measures, and he talked the Grand Committee on Trade into accepting it pretty much in the shape he proposed."

As regards the future both of Mr. Chamberlain and of politics Mr. Jeyes is wisely, but not confidently, reticent. There may be, he seems to suggest, developments to come of a somewhat surprising kind. But while he justly notes one feature in modern politics, both singular and unfortunate, the disappearance of old-fashioned Radicals of the stamp of Hume and Bradlaugh, who did so much good in their day and have left no political progeny behind, he seems hardly to realise that on the other side in politics the phenomenon is not quite the same. The "Topboot Tory" is no doubt dead too, but he has left issue. They may make no great figure in books or newspapers. They never were particularly vocal in a literary way, but they exist, and intend to make themselves felt. There is a considerable class of persons who, especially in connexion with Church and land, cling firmly and by conviction to ideas of privilege and exceptional treatment. They are stubborn and strong, all the more so from being impenetrable to conviction by others; and they know their strength, and at times insist on using it. For "Possibilists" of the type of Mr. Chamberlain these times are certain to be inconvenient; and here, at any rate, if nowhere else, dissensions are likely to arise. What will Mr. Chamberlain do? Mr. Jeyes perhaps does wisely in keeping his opinions about these things to himself; but they have to be thought of, and it would have been interesting to have heard here what he has to say about them.

J. A. HAMILTON.

The Garden of the Matchboxes, and Other Stories. By W. D. Scull. (Elkin Mathews.)

It is a favourite dogma of the newer (and younger) school of critics that the short story "ought" to concern itself with a single comparatively unimportant incident or episode, which should be so used as to cast a flood of light upon a character or a society. I do not know what authority exists for importing the ethical limitation of an "ought" into this special matter, the prohibition is probably as baseless in its way as that other famous critical prohibition, so much in vogue in the eighteenth century, against the admission of similes into the first book of an epic poem. A short story, as a matter of fact, may either narrate a suite of dramatic events, or may confine itself to a single isolated circumstance; and very good short stories, it seems to me, have been written on either of these two principles. I am not even sure that the ability adequately to exhibit character,

and motive, and incident on a relatively small canvas is not, indeed, a higher gift than the ability to show forth the psychology of a unit by elaboration of a single unimportant situation.

Be that as it may, however, Mr. Scull, the author of these clever and fascinating fantasies, is entirely abreast of the newest critical orthodoxy. His tales are slight, with an almost arrogant slightness. Mr. Andrew Lang has somewhere remarked, of modern American fiction of the school of Howells, that in it "nothing ever happens." Mr. Scull, whom I take from internal evidence to be a much Anglicised American, cosmopolitan to the finger-tips, has combined the ideals of the modern short story and the modern American novel, with the result that we get an elegant literary *soufflé*, as delicate and dainty as the art of cookery can make it, but so frothy and foaming that one longs now and then for a good rump-steak and a pint of porter. Perpetual sweet-bread and fine hock pall upon one. To vary the metaphor, one feels inclined at times to regret that a writer of Mr. Scull's evident power and culture should have rested content to pick up any casual pebble, and polish it with as much care as if he knew it to be a diamond.

The polish itself, on the other hand, is quite undeniable. As literary craftsmanship, these maiden stories attain an unusually high and even level. They are all style. Mr. Scull's method consists in taking some stray little episode of an Egyptian street, a suburban garden, a dreary outlying Italian desolation, and working it up by delicate touches, every one of them laid on with the certainty of a Whistler, till he has set before us in ten pages or less a complete though intensely impressionist picture. His tales are all pure vignettes; they begin and end nowhere; the reader is plunged at once *in medias res*, and dismissed cavalierly, without any warning, the moment the author thinks fit to leave him. In "Sibylla," where one expects a catastrophe, one is put off instead with a psychological moment. One parts in suspense from half the characters. But within these narrow limits of treatment, the variety of subject and motive is remarkable. Mr. Scull turns his flash-lights upon nothing in particular; but the nothings are at least extraordinarily diverse. The best of his cameos, to my thinking, is the brief picture of Sibylla, a lazy, slipshod, novel-reading, do-nothing, suburban girl, with a heart and a soul, and unawakened potentialities; the search-light that goes straight into this sleepy Venus's inmost being is peculiarly effective. Equally good, or nearly so, is the weird vignette of "The Old House at Brindisi"—a little picture which vividly recalls to all eastern-bound travellers the dead depression of that most impossible of ports, and the sordid squalor of the life of its inhabitants. Only a hand as light as Mr. Scull's would have dared to touch the strange domestic relations of Paolo's household. "Escape," again, is a terribly thirsty piece of tragic writing; while "A Survivor" is interesting, among other things, for its quiet side-hint of a possible episode in Garibaldi's career which will not be pleasing to the Italian

patriot's English admirers, though by no means detracting from his essential Garibaldianism. A pure love of one's country is not incompatible with the use of the stiletto in a private love cause. To see these things aright, however, we must possess the rare gift of ethnical psychology, backed by the power of throwing ourselves outside the ethnical ethics of our own idiosyncrasy. "A Certain Mr. Smith" is a curiously eerie fantasy; while the oriental tales—"The Garden of the Matchboxes" and "Ali the Grasping-greedy"—are instinct with a certain quaintly modernised Arabian Nights feeling. "Mrs. Platt" and "The House of the Very Great Man," on the other hand, seem to me to fall distinctly below the general level.

As a whole, I take it, these tales mark the advent of a new story-teller, deficient in the power of building up a plot, but adequately equipped for the delineation of character, and possessed of acute psychological insight. Besides which, he can write. Much may be expected from a man who has the courage of the Queen's English sufficiently to say, "to applaud Mlle. Bernhardt, as people of artistic sense are supposed to." A fool would have written "are supposed to do"; and most wise men would be coerced by the fear of critics, with their silly bugbear of "slipshod English," into following his example. Mr. Scull knows better. He knows that no educated man (except, perhaps, a prig) ever supplies the understood verb, in similar cases, in actual speech; and that what educated men universally say is what ought to be written. How often does it not happen to painstaking writers to alter such stiff "literary" English in their first draughts into the honest colloquialism; and how often do they not find the national-school-master type of critic finding fault with them for their "carelessness"—which is really the effect of careful and thoughtful revision. The plain truth is that, whenever a man takes a pen in hand to write, his first instinct is to adopt a certain impossible "literary" dialect, which became obsolete, as speech, a hundred years ago; only by the utmost consideration of every phrase—by deliberately asking himself, "Do I ever say that?"—by carefully splitting his infinitives, throwing his prepositions away from his verbs to the end of his sentences, and leaving many pendent *to's* and *at's*, can he attain at last to the desired and desirable colloquialism. Any school-girl can write absolutely "correct" and academic English: it is the pure spoken English of everyday life which costs a man hard in time and trouble.

GRANT ALLEN.

RUSSIA AND THE PAPACY IN THE FIFTEENTH AND SIXTEENTH CENTURIES.

La Russie et le Saint Siège. Etudes Diplomatiques. Par Le Père Pierling, S.J. (Paris: Plon.)

FATHER PIERLING has been for some time known as the author of a series of valuable works dealing with the relations between Moscow and the Vatican during the fifteenth and sixteenth centuries. For such labours he possesses many special qualifications.

As a member of the Roman Catholic Church he has facility of access to the Papal archives, and he has used his privileges to the greatest advantage. On the other hand, he is a master of the Slavonic languages, and is thus enabled to employ the rich material lying hidden from most Western students in the various *Sborniki* published by the Russian Government and learned societies in that country. Although, as might be expected, his sympathy is greatest with his own co-religionists, yet he seems to us scrupulously fair in dealing with the Tsars, their prelates, and boyars.

Some of the material contained in the present volume has already appeared in previous works by Father Pierling; but a large part is new, and many curious passages in early Russian history are now for the first time unravelled. The book begins with an essay devoted to the Council of Florence, and herein most prominent are the figures of Isidore and Bessarion. The former is the great man of action of the period, unceasing in his efforts to promote the union of the Churches, and so eager to save Constantinople from the clutches of the infidel that he barely escapes from the siege with his life. Father Pierling has given us a most interesting sketch of his extraordinary career. It is curious to contrast with the eulogies of the cardinal the way in which he is put before us in the Russian chronicles.

The second essay is devoted to the nuptials of Ivan III. of Russia with Zoe Palaeologa, daughter of Thomas, and niece of the last Byzantine Caesar. The circumstances which led to the marriage, and the eagerness with which it was promoted by the Pope, as tending to bring about the union of the Churches, are minutely told. We hear the different accounts of the personal attractions of the bride. Some tell us favourable things, and Father Pierling, as a counterpoise, gives us the malicious description by the poet Pulci. But this, no doubt, must be taken *cum grano*. National jealousies have to be considered. The journey of the bride to her new country is told from the documents preserved in the archives of the towns through which she passed. The Russian chroniclers have also their account to give. Not the least interesting is the description of the entry of the bride into Moscow. She was soon to throw aside all her coquettings with the Latin Church, and under her new name of Sophia to become a Greek of Greeks, although she had been the Pope's protégée and received large sums of money from him. Her influence upon the history of her adopted country was destined to be very great. She was a bold, ambitious woman, and stimulated the energies of her crafty but not too valiant husband. From this time Russia has considered herself the heiress of the Byzantine throne. The title of Tsar, occasionally assumed by Ivan III., was to be definitely adopted by his grandson, Ivan IV., who formally called himself Tsar or Caesar in 1547. Father Pierling elsewhere shows us Sophia, the strenuous supporter of orthodoxy, writing letters full of admonitions to her daughter, married to the Roman Catholic

Polish king Alexander. Father Pierling calls attention to the fact (p. 180), that the Venetians, already in the fifteenth century, spoke of the Eastern Empire as the heritage of the Tsars "lequel à défaut d'héritiers mâles, revient au duc de Moscow par suite de son illustre mariage." Sophia seems to have realised the importance of her historical position. She herself gave audience to strangers and broke through the rules of Russian etiquette, as Princess Sophia, the sister of Peter the Great, did afterwards.

In another part of his work Father Pierling describes the influence of the Italian architects and artists upon Moscow, and among these notably Fioravante, sometimes called Aristotle of Bologna. The neighbouring states—especially Poland—seemed to have had a presentment of the growing power of the new country. Hence their constant efforts to keep out of Russia any people who could advance her material prosperity. In the latter part of the fifteenth century the protracted feud between Poland and Russia begins, the *stari domashui spor* spoken of by Pushkin. Father Pierling carries down this volume some way into the reign of Ivan IV., or the Terrible, as he is often called; and one of the latest of the strange adventurers employed in Russia whom he mentions is Hans Schlitt. This man was an extraordinary mountebank, and pretended to be making arrangements for the union of the Churches.

We hope that Father Pierling will continue his useful labours. He has elucidated many obscure passages in Russian history, which seems more than ever to be studied in Western Europe. It only remains to add that he writes in a very agreeable style and arranges with great dexterity the abundant material in his hands.

W. R. MORFILL.

NEW NOVELS.

Old Mr. Tredgold. By Mrs. Oliphant. (Longmans.)

The Earth-Mother. By Morley Roberts. (Downey.)

The Cruciform Mark. By Riccardo Stephens, M.B. (Chatto & Windus.)

Illumination. By Harold Frederic. (Heinemann.)

Ia. By "Q." (Cassells.)

A Marriage by Capture. By Robert Buchanan. (Fisher Unwin.)

Dramas of To-day. By Nella Parker. (Constable.)

Told in the Twilight. By Adeline Sergeant. (White.)

MRS. OLIPHANT has written several excellent novels, and she is an author who may be trusted to be always readable. *Old Mr. Tredgold* is certainly not one of her best. It is a little tedious; its exaggerations and improbabilities are precisely of that commonplace order which it is so hard to stomach; and it abounds in traditional types (vulgar millionaire, selfish daughter, unselfish daughter, "military swell," and so on) which can retain no savour without

frequent revision by the light of actuality. Every successive chapter catches up the last upon the principle *reculer pour mieux sauter*, and the last pages are an ingenuous but not a valuable disquisition on the "old way" and the "new way" of ending a story. On the other hand, the dialogue is often amusing, the transitions are easy and "natural," and there are some stirring passages, such as the scene which follows on the discovery of Stella Tredgold's elopement. Above all, Mrs. Oliphant is suave and genial, avoids claptrap and slovenliness, and is not concerned to prove or disprove anything. These virtues, without her deserved reputation, would suffice to recommend *Old Mr. Tredgold* to a great many.

In *The Earth-Mother* a sculptor, craftily supplanted in a woman's affections, broods for years over his wrong, and finally compasses a grim revenge. He kills his enemy in a sort of duel without witnesses, and bestows the corpse inside the newly finished statue which gives its name to the book. After he has married the dead man's wife, the dread of discovery grows upon him more and more. He determines to buy his studio, because if it is sold to anyone else the removal of the statue will involve grave risks; and, in order to get money for this end, he lives so penuriously that his wife dies almost of starvation. Then he destroys his secret by fire, and drowns himself. This is a story of the class sometimes called "powerful." There is, undoubtedly, some imaginative power shown in the accumulation of ghastly details. Unfortunately, Mr. Roberts has employed throughout a ranting and inflated diction which, to say the least, does not help us to realise his creatures; and he has thought it necessary to justify his title by incorporating a good deal of gush about the miseries and destinies of the sons of earth with a narrative otherwise not without merit.

If anyone desires to know how far familiarity with the details of some particular walk of life, and with the terminology of some particular science or quackery, can adequately supply the absence of literary talent and training where a work of imagination is concerned, let him read *The Cruciform Mark*. It is a sensational story, of which all that can be said is that it is about palmistry and hypnotism, Edinburgh student life and Edinburgh social life: subjects with which it is quite possible that Mr. Riccardo Stephens, as a man, is thoroughly conversant, and which he might even have treated successfully in a novel, if any amount of technical accuracy could atone for the insipidity of his characters, the formlessness of his plot, and the mediocrity of his style. As it is, it will probably be agreed that, among conceivable reasons for reading *The Cruciform Mark*, that suggested above is the weightiest.

It is not only in Africa that sudden contact with a higher civilisation commonly has degrading effects upon simple-minded barbarism. In *Illumination*, an American novel, Mr. Harold Frederic traces the gradual demoralisation of an impossible young Methodist minister, introduced by an accident

into a circle where, so to say, a tongue unknown to him is spoken, which dazzles him by its audacities and refinements, and to whose good and bad qualities he sets himself to pay the tribute of a clumsy and impartial imitation. A bearish scientist, a Roman Catholic priest who dallies with free-thought, and an Irish beauty who affects neo-paganism, are the instruments of Theron Ware's perdition. The attractions of the unknown and the magnificent launch him upon deplorable courses: he abandons the shabby dress and teetotalism of his sect, becomes "unsettled," begins to prattle after his teachers a spurious agnosticism which he half understands, and to simulate in the pulpit a sanctity which he used to feel; fancies himself Hellenised, neglects his good but stupid wife, and falls in love with the accomplished Celia Madden. When Celia goes to New York on a matter of business, escorted by Father Forbes, Theron follows her in a fit of jealousy, and, forcing himself upon her in an hotel, provokes her to turn upon him with some most unpleasant truths. The gifted people, who were at first amused and even charmed by his unsophisticated candour, now find him contemptible. He has imagined himself to be growing, when he has only degenerated. "We find you bore us," Celia tells him; and the Reverend Mr. Ware goes out crushed and desperate from her presence. When the story ends, Theron, recovered from a long illness, and more or less restored to mental and moral sanity, has resigned his pastorate, and is starting Westwards with his wife to try his fortune in some mushroom city. *Illumination*, in spite of such obvious faults as a loose-jointed construction and a deluge of slang, is a really remarkable book. Theron Ware's character is developed with the most rigorous logic, and the complex Celia Madden is a genuine creation. Nor can one easily forget Sister Soulsby, the revivalist with a past, who receives the minister into her house after his catastrophe. The author deserves much praise for his restraint: to have devoted a large space to conversation on aesthetic and theological subjects without being tedious, and without giving an impression of desiring to "improve the occasion," or to do anything else but carry the story forward, is a considerable achievement in itself.

"Q's" *Is* displays all the refinement, the romantic charm, the maturity of execution, which his readers are accustomed to expect of him. *Is*, the Cornish fisher's daughter, the girl who sacrifices her love to her ambition for her lover, is a most beautiful and pitiful conception; and not only in the love-story itself, but in moving incidents like the outbreak of typhus in the village of Ardevora, and the sighting of the pilchards, he has found splendid opportunities for brilliant effects. It is altogether a fine book, notwithstanding some weakness in its composition, and a certain want of harmony here and there between the mystical vagueness of the atmosphere and the precision of the style.

Mr. Buchanan has bestowed on *A Marriage by Capture* a great deal more literary care than romances of its class usually receive.

A skilfully constructed plot, which turns on the abduction of an heiress, will recommend this contribution to the "Autonym Series" to all who love well-kept mysteries, stage Irishmen, and happy endings.

"Dramas" is perhaps a rather proud name for Miss Parker's eight little episodes, but they certainly contain elements dramatic enough in some senses of the word. Many of the characters speak, for instance, in a stagey manner, and the situations are full of that very obvious sort of pathos which lends itself more effectually to action than to express verbal demonstration. Restraint is not one of the author's qualities. She is observant, however, and expresses herself aptly and correctly.

Told in the Twilight is the unobjectionable, but insipid, title of a volume of short stories, in which it is probable that Miss Sergeant is seen at her best. They carry us to the village of Underwood, where, in the character of Mrs. Daintrey, the author introduces us all round, and confides to us the secrets of high and low. They are secrets one has heard before, certainly—characters, situations, catastrophes, none are new. But brightness, smoothness, clearness, and brevity are not insignificant merits, and these Miss Sergeant can undoubtedly claim. "Kelly's Wife" is the best chapter in the book.

F. Y. ECCLES.

CURRENT THEOLOGY.

The Apostolic Age of the Christian Church. By Carl von Weizsäcker. Translated from the second and revised edition by James Millar. (Williams & Norgate.) Weizsäcker's work is too well known to require any lengthened notice, but the publication of the second volume of the English translation gives us the opportunity of saying that no better work could have been chosen to commence Messrs. Williams & Norgate's new "Theological Translation Library." Some of the best works illustrative of the apostolic age have, indeed, already been translated. For picturesque detail, for the costume of the period, and, generally speaking, the secular conditions under which Christianity developed itself, the reader will naturally turn to the well-known works of Schürer and Hausrath; but as an historian of the Church in its internal development and a critic of its literature, few more trustworthy guides can be found than Weizsäcker. It is true that "on some subjects, as, e.g., the resurrection of Christ and the historical value of the Book of Acts," and, we may add, for the second volume, the authenticity of the Fourth Gospel and of some of the Pauline Epistles, his views are not according to English orthodoxy. And it is much to the credit of Prof. Bruce, one of the two editors of the series, that he should, notwithstanding, commend him for "a moderation and soundness of judgment which are by no means common either in Germany or anywhere else." It is credible that "much pains have been taken to make the translation at once faithful to the author's meaning and readable English." This statement is not belied by the result.

A Synopsis of the Gospels in Greek. By the Rev. A. Wright, Fellow of Queen's College, Cambridge. (Macmillans.) This book is not a synopsis of our Gospels, but a synopsis of paragraphs selected and classified; and the

value of such a work must of course depend largely on the validity of the principle of classification. "The great principle," says Mr. Wright, "which I have made my load-star is that an Evangelist would omit nothing"; the reason for this faith being "that he should deliberately omit large masses of highly important matter which was well authenticated is not probable." The adequacy of Mr. Wright's reason may be questioned, but there can be no gainsaying the greatness of his principle. If our Evangelists wrote down everything they knew, then at once we are provided with different cycles of tradition, distinguishable according to their triple, dual, or single occurrence, and the problem of Gospel construction is solved. Six such cycles content Mr. Wright. He admits that there may be some slight hitches in working out this solution—for example, with regard to Luke's acquaintance with Matthew's Logia—but is of opinion that they may all be got over with a little good will. (Some of the Logia reached Luke by a land route, and these had got somewhat distorted. Other Logia reached him by a sea route, enclosed in letters from Palestine, and he could only paste them into his scrap-book where he thought they would fit best. The remainder of the Logia never reached him at all. "This supposition accounts for all the facts." There are a few omissions in the synopsis—e.g., the parallelism between Mark iii. 7, 8, 13, and Matt. iv. 25, v. 1, but only a few. The work is evidently the outcome of much patient labour.

Ephraem's Gospel Commentary. By J. Hamlyn Hill, D.D. (Edinburgh: T. and T. Clark.) Those who are unable to read the Latin translation by Aucher (ed. Moesinger) of Ephraem's commentary on the Diatessaron will appreciate Dr. Hill's English version of the most important passages. Though Aucher translated with very great care, still even in the most careful translations there is nearly always some slight room left for a review; and the value of the volume before us is enhanced by the fact that Dr. Hill embodies the result of a reconsultation of the original Armenian codices by Prof. Armitage Robinson. If Dr. Hill's design were critical instead of popular, one might feel disposed to quarrel with him on several points, e.g., for referring to the fire on the Jordan as "said to have been in Pseudo-Cyprian"; for passing over the fact that Pseudo-Methodius agrees with Ephraem in substituting Bethsaida for Nazareth (see Moesinger, p. 129); for jumping at the idea that the Zachariah of 2 Kings xviii. 2 was a prophet; for omitting to notice, apropos of Ephraem's identification of the Mary of John xx. with the Virgin, that "Magdalen," John xx. 18, is omitted in Cod. Sin. But these blemishes are not very numerous; and for the purpose for which Dr. Hill's work is intended, it appears to be really well adapted. The appreciation of the various sources from which we derive our knowledge of the Diatessaron is not only luminous, but able.

Philologica Sacra. Bemerkungen über die Urgestalt der Evangelien und Apostelgeschichte, von Eberhard Nestle. (Berlin: Reuther und Reichard.) Dr. Nestle here discusses certain variations of reading in our Gospels and the Acts, in relation to the idea of Syriac originals. Thus, for example, apropos of that text in the Nazarene Gospel, "I am not a bodiless demon" (NINE), he points out that *pharasma* is so rendered in Syr-Sin (Matt. xiv. 26, Mark vi. 49), and that in Luke xxiv. 37 Codex Bezae reads *pharasma* instead of *πνεῦμα*. It is not necessary to follow Dr. Nestle to all his conclusions in order to derive pleasure from this learned little pamphlet.

SOME COUNTRY BOOKS.

Idyllists of the Country-side. By G. H. Ellwanger. (Bell.) The half-dozen writers on the country whose works are here reviewed—Walton, White, Hardy, Jefferies, Thoreau, and Burroughs—have been endlessly subjected to critical analysis; and yet when placed, as here, side by side their united reflections exhibit in the strongest light the radiancy of Nature. As affected by religion and philosophy, these men were widely diverse, although a flower, a bird, the tints that momentarily sweep over the mountains and stir the whitening grass at their feet, touched their minds profoundly with kindred issues. They may be broadly characterised as follows. Walton was led by the sights and sounds of Nature to religion, White to exact science, Hardy seized upon them for dramatic effect, Jefferies attempted to arrest them with absolute fidelity in his prose; the mystery and sadness of Nature fell strongly upon Thoreau, while its gleefulness impressed Burroughs. As Mr. Ellwanger writes:

"In his own way each has reflected the soul of Nature and conveyed the Spirit of Earth. To Walton his silver streams, and to White his beechen groves; to Hardy the purple heath, and to Jefferies the golden corn; to Thoreau the mystery of the night, and to Burroughs the song of the bird."

Mr. Ellwanger does not seem to have studied White of Selborne with the same diligence as the other naturalists here reviewed. He speculates whether it was White's wont "to draw comparisons from natural objects in his sermons, or to embroider his text with Latinity." In the classical edition of "Selborne" (edited by Bell) one of White's sermons is printed. It is wholly free from any allusion to Nature as well as from Latin quotations, and is an excellent specimen of the moral essay of the time. When he speaks, too, of White's troubles, he forgets what was probably the greatest to his gentle, affectionate disposition—the loss of his love, Hester Mulsoe. Another sentence reminds a reader of Aytoun's parody, "The bark of the distant Effendi is heard," when Mr. Ellwanger writes of a song-bird, "The hermit is chanting his muezzin from the minarets of the pines in distant coverts." Mr. Ellwanger's judgments are, however, sound enough on the whole. His little volume forms a pleasant companion for the garden or seaside. "The Landscape of Thomas Hardy" shows what an extent of country the novelist has created, and with what insight he has peopled it with rustics. "Afield with Jefferies" is also an excellent chapter. Mr. Ellwanger himself possesses an observant eye and much poetic grasp of moral beauty. Every lover of the country will enjoy his rambles afield the more after reading these interesting pages.

Life in Arcadia. By T. S. Fletcher. (John Lane.) These short fantastic stories match the fantastic guise of the book. Mr. Patten Wilson's illustrations are all more or less quaint; and the characters themselves too often address each other in dialect perhaps suited to a poetic Arcadia, but entirely alien to the Yorkshire prototype which here seems to be intended. On the other hand, it is the function of art to raise to a finer atmosphere ordinary prosaic life, and Mr. Fletcher's experiment is sure of a welcome. Of the stories, "Cupid and the Roast Goose," and "Lucilla and the School-master," may deservedly be commended. "The Return of the Sailor" and "Little Nan" are touching sketches. There is matter enough in the book to fill a dozen ordinary novels, although the diction is at times affected. White cloths spread for supper would hardly remind a labourer of "The robes of archangels";

nor would he speak of his voice when about to sing a song as "My musical organ." The author shows a loving appreciation of the tragic and comic sides of Arcadian life; and the book will help readers to understand the dignity and also the sadness which is to be found among the inhabitants of every village, and even cottage, which too many regard as vulgar and inartistic. Poetic sympathy is the keynote of *Life in Arcadia*. If it teaches that warm human hearts beat under the prosaic exterior of Yorkshire labourers, this little book will have fulfilled its mission.

On this High Wold. By Percy C. Standing (Elliot Stock.) These short chapters on nature, dedicated to Mr. Beerbohm Tree, are pretentious, verbose, and superficial. Their reflections are of the tritest, and they contain absolutely nothing that has not been better said over and over again. Here is a specimen:

"All is silent as the tomb, quick as a flash of summer flits a wee rabbit across the trail. A moment quicker she had been grabbed by that same fox. But he looks fearlessly around him, sees nothing that need cause him the slightest alarm, and suddenly turns head over heels in pursuit of his own wee white tail."

After this remarkable gymnastic display, the writer speaks of the rabbits' "twinkling white feet." In another page he finds "sparrows" in the midst of the wintry woods, the very last place which these birds would seek at such a time. But Mr. Standing is no naturalist. He tells us of the holes drilled by sea-gulls in the cliff fronts of Yorkshire in which to lay their eggs, and of a "sleepless blackbird" singing at night when the stars are out. The missel thrush is regarded as a migratory bird. Certainly the author is no sportsman. He deems the August angler in his element, fishing with an artificial dragon-fly: this lure never being used, and August being the worst month for the fly-fisher. He makes the angler "reel his rod," presumably when he takes it to pieces. He finds a gamekeeper watching young partridges in "the forest woods" with a rifle over his arm. Probably he means pheasants and a shotgun. It may be hoped, too, that farmers are now too wise to shoot owls as "nuisances." When a cow is called "a bovine dame" it is as well to close the book.

NOTES AND NEWS.

PROF. F. MAX MÜLLER—who, by the way, was duly sworn in a member of the Privy Council on Monday—is now passing through the press a new work in two volumes, to be called *Contributions to the Science of Mythology*. It will not, however, be published before the end of the year.

MESSRS. MACMILLAN & Co. will publish immediately a first instalment of the late Earl of Selborne's autobiography, in two volumes, edited by his daughter, Lady Sophia Palmer, with portraits and other illustrations. It will contain interesting memorials of his family from the middle of last century, and an account of his own career (occasionally supplemented by letters) down to the time when he first became Lord Chancellor.

MR. GLADSTONE'S *Studies Subsidiary to the Works of Bishop Butler* will be published by Mr. Henry Frowde on Tuesday next, in two editions, one being a library edition to match the author's edition of the *Analogy* and *Sermons*, and the other a popular edition. In the first part of the book Mr. Gladstone treats of Butler's method and its application to the Scriptures, of Butler's censors, of his mental qualities, of points in his positive teaching, of his theology, celebrity, influence, &c. The second part deals with the question

of "A Future Life," a history of opinion thereon, the scheme in vogue, &c.

MESSRS. G. P. PUTNAM'S SONS will publish immediately, in both London and New York, a book which ought to be equally interesting on each side of the Atlantic. It is a new volume in their series of "Questions of the Day," entitled *America and Europe: a Study of International Relations*. It consists of three papers: (1) an article by Mr. David A. Wells, on "The Relations between the United States and Great Britain," which appeared in the April number of the *North American Review*; (2) an address recently delivered at Brooklyn, by Mr. Edward J. Phelps, on "The True Monroe Doctrine"; and (3) an address recently delivered at Washington, by Mr. Carl Schurz, on "Arbitration in International Disputes."

MESSRS. CHAPMAN & HALL will publish in July *Lord Edward Fitzgerald*, by Mr. M. McD. Bodkin, Q.C., with illustrations by Mr. Leonard Lansdell. Though described as an historical romance, the incidents of this book are mainly based upon the actual facts of the life of the revolutionary leader.

MR. T. FISHER UNWIN announces the following for publication next week: *Frivola*, a volume of essays, by the Rev. Dr. A. Jessopp, including his experience with a ghost in Lord Orford's library, and his confession of the books that have influenced him; *History and Criticism*, by Mr. H. Schütz Wilson, giving the report of a visit to the revolutionary prison in Paris known as the Conciergerie, and papers on Goethe, Carlyle, and Taine; *Monomotapa*, by the Hon. A. Wilmot, being the result of researches among the archives and libraries of Europe into the history of the region now called Rhodesia; and *Tales of the Transvaal*, by Mr. Luscombe Scarell.

MR. ELLIOT STOCK will publish immediately *The History of the Manor of Bensington in Oxfordshire*, by the Rev. M. T. Pearman. The book goes back to the earliest times, and gives much interesting information concerning charters, grants, subsidy rolls, &c., connected with the manor, which have not been collected before.

A NEW book by Mr. A. P. Sinnett, entitled *The Growth of the Soul*, being a sequel to his "Esoteric Buddhism," will be issued immediately by the Theosophical Publishing Society. It embodies the author's researches in spiritual science during the last thirteen years, and conveys a comprehensive statement of the conditions under which human consciousness may be unfolded on the higher planes of Nature.

MESSRS. FREDERICK WARNE & Co. will publish early in the autumn a new story by Mr. Silas F. Hocking, to be entitled *Such is Life*.

MR. JOHN MACQUEEN will issue next week a novel, entitled *The Radical's Wife*, by H. G. McKerlie, who has already published several novels anonymously, the best known of which is "Priests and People."

MESSRS. MACMILLAN & Co. will shortly issue the second volume of Mr. A. S. Way's translation of Euripides, containing the following plays: "Andromache," "The Children of Heracles," "The Daughters of Troy," "Electra," "Helen," and "The Madness of Heracles."

MR. THOMAS GREENWOOD, the author of a well-known popular book on public libraries, will shortly issue a Public Library Year Book, intended to be an annual record of the progress of the movement.

MESSRS. A. & C. BLACK have issued a list of their Guide-books, with dates. From this

we learn that only one is older than 1890, and that the majority have been written or revised within the last two years.

THE publication of the cheap edition of Mr. Arnold-Forster's *In a Conning Tower*, which it was intended to issue in June, has been postponed, as the first supply was over subscribed by the trade. The work will be published by Messrs. Cassell & Co. about July 8.

WE understand that the first Lord of the Treasury has granted a pension of £120 on the Civil List to the Rev. Sir George W. Cox, rector of Scrayingham.

DR. JOHN SYKES, of Doncaster, has presented to the Leeds Public Library his collection of genealogical MSS., consisting of twenty-eight volumes, chiefly relating to Yorkshire.

AT the annual meeting of the Society of Arts, held last Friday, Mr. John Biddulph Martin was elected president, in succession to Mr. Charles Booth, who has held the office for two years.

AT the monthly meeting of the Anglo-Russian Literary Society, to be held at the Imperial Institute on Tuesday next, at 3 p.m., Captain Joseph Wiggins will read a paper on "Explorations of Arctic Siberian Rivers."

THE third summer meeting of the Goldsmiths' Institute Literary Society is to be held at the Deepdene, Dorking (by permission of the Dowager Duchess of Marlborough), on Saturday, at 3.30 p.m.

THE FORTHCOMING MAGAZINES.

WE hear that the forthcoming number of the *Classical Review* will contain a preliminary account of a new MS. of Catullus, ranking in importance with G and O. It was discovered in the Vatican Library by Prof. Gardner Hale, of the United States.

THE *Scottish Antiquary* or Northern Notes and Queries—which is now in the eleventh year of its existence—will henceforth be published at Edinburgh, by Mr. George P. Johnston, under the editorship of Mr. J. H. Stevenson. Among the longer illustrated articles to appear in early numbers will be one on certain of the portraits which represent, or are said to represent, the Marquis of Argyll (executed 1661), his son the ninth Earl (executed 1685), and the first, second, and third Dukes. In another article there will be an attempt towards an historical catalogue of old Scots bank notes, from the time of the first issue of the Bank of Scotland and the banking operations of the Darien Company, illustrated with reduced facsimiles of the notes.

THE July number of the *Antiquary* will contain an illustrated article on "The Extinct Iron Industry of the Weald of Sussex," by Mr. Sidney H. Hollands; and a paper on Lincolnshire Manorial Court Rolls, by Miss Florence Peacock.

"AFTER the Coronation at Moscow" is the title of an essay by Dr. Karl Blind, which is to appear in the forthcoming number of the *North American Review*. It deals with the prospects of domestic and foreign policy under Czar Nicholas II.

APPROPOS of Lord Dufferin's retirement, Mr. Frederick Dolman has written an article on the British Embassy in Paris for the *Pall Mall Magazine*.

MR. EDWARD R. P. MOON, M.P., will contribute to the forthcoming number of *Cassell's Saturday Journal* an account of an interview he had with Li Hung Chang at Peking last November.

UNIVERSITY JOTTINGS.

AT Aberystwith, last Friday, the Prince of Wales was formally installed Chancellor of the University of Wales, in succession to the late Lord Aberdare; and he afterwards proceeded to admit to honorary degrees the Princess of Wales, Mr. Gladstone, Lord Spencer, and Lord Herschell.

THE senate of the University of Dublin has conferred the following honorary degrees: Doctor of Medicine, on Sir Willoughby Francis Wade; Doctor of Science, on Dr. John Batty Tuke, of Edinburgh; and Doctor of Literature, on Prof. Lombroso, of Turin.

WE are permitted to quote the following mention of the late E. R. Wharton from the Latin speech which the Public Orator (Dr. Merry) delivered at the Encenia at Oxford. The contrast in the first clause is with the death of Dr. Fisher of Magdalen:

"Paene eodem tempore, sed integris adhuc viribus ac mediis inter labores nobis abreptus est Edwardus Ross Wharton, Collegii Jesu socius ac tutor, domus Carthusianae alumnus insignis; nec quisquam, credo, vel ad cognitionem philologiae subtilius contulit ingenium, vel intimas linguarum rationes acriter iudicio explicavit. Brevi atque conciso sermone multum quam multa dicere malebat, quo factum est ut in disceptando pariter atque in deliberando grave viri consilium summam semper auctoritatem habere videretur. Ab amicis unice dilectus, a doctissimo quoque reverentia observatus, multis ille bonis flebilis occidit."

THE studentships at Cambridge for classical research have been awarded as follows: the Craven—of £200, for advanced study and research on the continent in the languages, literature, history, archaeology, or art of ancient Greece or Rome, or the comparative philology of the Indo-European languages, to Mr. R. Carr Bosanquet, of Trinity, for the second time; and the Prendergast—of £200, for the furtherance of study and research in the Greek language, literature, history, philosophy, archaeology, and art—to Mr. F. A. C. Morrison, of Jesus. A grant of £40 from the Craven fund has also been made to Mr. F. R. Earp, of King's.

MR. GOLDWIN SMITH having declined the honorary degree offered him by the University of Toronto, in view of the attacks made upon him, the senate has passed a resolution expressing its regret, and assuring him of its high appreciation of his distinguished services in the cause of education and the advancement of learning. In this connexion, we may mention that, in the last Convocation held at Oxford this term, the thanks of his old university were unanimously voted to the donors of a portrait of Mr. Goldwin Smith.

AT the annual meeting of the Cambridge Antiquarian Society, it was stated that the whole of the text of Grace Book A has been printed off, and the volume will be published as soon as the necessary work can be completed; also that, by the permission of the masters and fellows of Corpus Christi College, all the extant documents of the guilds of Corpus Christi and St. Mary have been transcribed, and will be issued as one of the society's publications.

THE fifth Robert Boyle Lecture, which Prof. W. Ramsay delivered last month before the Oxford University Junior Scientific Club on "The Position of Argon and Helium among the Metals," has been published as a pamphlet by Mr. Henry Frowde. It was on this occasion that Prof. Ramsay announced the discovery that the rate of diffusion of helium is about 15 per cent. too rapid.

THE University of London has given the degree of Doctor of Science in experimental

physics—without examination, and solely on the special excellence of his thesis and other scientific writings—to Prof. Jagadish Chandra Basu, of the Presidency College, Calcutta.

THE senate of Mason College, Birmingham, have adopted a memorial to the Privy Council, which approves the taking of immediate steps to secure the foundation of a university for the Midlands, or (in the alternative) to seek admission to Victoria University.

WE are asked to state that the library of Trinity College, Dublin, will be closed altogether from July 13 to 25. During the rest of July and in August, the library will be open daily from 10 a.m. to 4 p.m.

TRANSLATION.

HOMER.

Hymn to Earth, the Mother of all.

To Earth well-founded, of all things that live
Most ancient mother, I this song will give.
She doth her nurture upon all bestow,
On land, in air, and in the sea below.

With children and rich fruits, O thou divine,
Men thou dost gladden. Life to give is thine,
And thine to take. Whom thou dost honour, he
Blessed with great store of all good things shall be.
Teemful the corn lands; in broad pastures roam
Large herds; and filled with wealth is every home.
Just rulers in the city there will be,
And beauteous dames, and full prosperity.
Young lads wax lordly with joy's waxing powers.
The little maidens on the soft field-flowers
In festive dances join. Rich goddess, these
Thy gifts to whom to honour thou dost please.
All hail! O mother of the gods: hail! thou
Spouse of the starry heaven, do thou endow,
For meed of this my song, my minstrelsy
With might, that shall all life make glad for me.
And so fresh song will I attune in praise of thee.

G. A. H.

MAGAZINES AND REVIEWS.

MR. EDWARD A. PETHERICK—a name well-known in colonial bibliography—contributes to the *Gentleman's Magazine* for July an interesting article on the anonymous romance of the reign of James I., entitled "Mundus Alter et Idem." This is generally attributed (as by Warton and Hallam) to Bishop Hall, and is included in three collected editions of his works that have appeared during the present century. But a German authority (Blaufus) has claimed it for Albericus Gentilis. His reason was that, in the two first editions of the original Latin (printed at Frankfurt in 1605 [?] and at Hanau in 1607) the name of Albericus Gentilis occurs in the index as the person to whom one of the incidents occurs related by the author as happening to himself. Mr. Petherick further shows that a German translation (Leipzig, 1612), which seems to have been unknown to Blaufus, expressly assigns the authorship to Albericus Gentilis. He also, from the Registers of Gray's Inn, connects Gentilis both with the original German printer and with the Earl of Huntingdon, to whom the book was dedicated. Nevertheless, curious as all this is, we confess that it does not convince us. Mr. Petherick has also been able to unearth some fresh evidence from the first English translation entitled "The Discovery of a New World" (1609). In the British Museum copy of this there is a preliminary note from "I. H. the translator, unto I. H. the author." From another copy in his own possession, which contains a long address to the reader, Mr. Petherick proves that the translator is one John Healey, who was mixed up with the Gunpowder Plot. We thus get, at this early date, the authorship ascribed to I. H. (under which initials Bishop Hall used to write), and the author further described as

"reverend." It is also noteworthy that the preface to the original Latin is signed "Guilielmus Knight," who can be connected with Bishop Hall; and that the book was entered at Stationers' Hall in 1605, by John Porter, the Cambridge printer, who published other books of Hall's.

THE NEW ENGLISH DICTIONARY.

PUNCTUALLY with the turn of the quarter, the Clarendon Press has issued another section of the New English Dictionary, with the words from "diffuent" to "disburden," edited by Dr. James A. H. Murray.

From the introductory note we learn that this section contains 1252 main words, with no less than 6828 illustrative quotations. Of the main words 942 are current and native or fully naturalised, while 267 are marked as obsolete, and 43 as alien or not fully naturalised.

This section includes a large number of words formed with the Latin prefix *dis-* and its variants *di-*, *dis-*. The article "dis-" gives an account of the history of this prefix in its passage from Latin through French into English, with illustrations of such formations as are not treated as main words. Though originally proper to Latin and Romanic words, *dis-* has long been extended to native English words, and, indeed, to words from all sources, as in "disbelieve," "disbench," "disbosom," "discoach," "disturnpike." Among important words containing this prefix, in one or other of its forms, Dr. Murray calls attention to "diffuse," "digest," "dilapidate," "dilate," "diligence," "dimension," "diminish," "dinner," "direct," "disable," "disallow," "disaster," "disband." Words of scientific note are represented by "diffraction," "diffusion," "digit," "dilemma," "diluvial." Historical interest attaches to "digger" (a peculiar sect of Levellers who, in 1649, adopted communistic principles as to land), "dilettante" (first found in Lord Chesterfield's Letters), "dilligrent" (a kind of pottage, of which a mess was offered on the king's coronation by the lord of the manor of Addington), "dimity" (the derivation of which from *Damietta* is doubtful), "diocese" (which was long spelt "diocess," especially in the *Times*), "diorama" (which dates from the invention of Daguerre and Bouton, exhibited in Regent's Park in 1823), "diplomatic" (in the sense of what relates to charters, &c.—where we observe a reference to the new readership at Oxford), "directory" (where the Post Office use seems to be derived from the ecclesiastical), "dirge" (from *Dirige*, the first word of the antiphon at matins in the Office for the Dead). The usual explanation of the phrase "to dine with Duke Humphrey," is doubted: in Edinburgh, the corresponding phrase was "to dine with St. Giles and the Earl of Murray." The proportion of native English and Teutonic words is larger than in the two preceding sections: they include (among others) the words "dight," "dike," "dill," "dim," "din," "ding," "dingle" (of which the origin is uncertain), "dip," and "dirt."

Finally, we may observe that two sections are promised for October 1: another section of D, by Dr. Murray, and one of F, by Mr. Henry Bradley, who will before that date have taken up his permanent residence at Oxford.

THE University of Freiburg, which at present counts among its professors several eminent philologists, including Dr. F. Kluge, the author of the German Etymological Dictionary, has given voice to the appreciation in which the new English Dictionary is held by German scholarship, by conferring the degree of Doctor of Philosophy *honoris causa* upon the editor-in-

chief, Dr. Murray. In the letter intimating this, it is said:

"In offering you this degree our Faculty has been as much determined by the grandeur of your lexicographical performance, as by the desire that German scholarship should in academical form bear public testimony to its admiration for your life-work. The unrivalled and unique organisation, the profound grasp of the individual problems of word history, and the comprehensive mastery of the history of the English language as a great whole, will be in the future a model for us Germans, if we one day, after the completion of Grimm's Wörterbuch, turn our eyes to the plan of a 'New German Dictionary.' The Faculty cherishes the wish that it may be granted to you to conduct your great undertaking to a happy conclusion, that the grand programme which you have elaborated and carried out in the early letters will be continued on the same admirable scale in succeeding parts. If the concurrent voice of German scholarship gives you an assurance that you have hitherto realised your programme with a completeness beyond all anticipation, we would fain address to you a hearty God speed! for the continuation of your labours. We know what immense exertion, physical and mental, you devote to the *magnum opus*; and we earnestly wish that courage and strength and cheerfulness may remain with you undiminished for the work that still lies before you."

CORRESPONDENCE.

ON THE EMPLOYMENT OF BEES IN WAR.

London: June 20, 1896.

Man has employed elephants, horses, and dogs* to help him in warlike operations. Birds have been used to carry fire to the roofs of the houses in a besieged city; and there are at least two instances of the employment of bees against besiegers.

When Lucullus was waging war against Mithridates, the consul detached a force of legionaries to attack Themiscyra, a town situate on the river Thermodon, in Pontus. Turrets were brought up, mounds were built, and, lastly, huge mines were made by the Romans. But the people of Themiscyra dug open these mines from above, and through the apertures cast down on the workmen bears and other wild beasts, and hives (or swarms) of bees. So, at least, says Appian (*De bello Mithr.* 98): καὶ οἱ Θημισκυριοὶ ὅτας ἀνέστην ἐς αὐτοὺς ὀρέσσοντες ἔρπονται τε καὶ θηρία ἔτερα καὶ σμήνη μελισσῶν ἐς τοὺς ἔργαζομένους ἐμβάλλον.

So far as regards the bees, there is a close parallel to this story in p. 68 of an Irish MS. preserved in the Bibliothèque Royale, Brussels, and marked 5301-20. The Irish tale tells how the Danes and Norwegians attacked Chester, which was defended by the Saxons and some Gaelic auxiliaries. The Danes are worsted by a stratagem; but the Norwegians, sheltered by hurdles, attempt to pierce the walls of the town:

"As edh dorónad na Saxoín 7 na Gaoiðhíl robhattar etorra, cairge díomhóra do léud anáas go ttra-graídis na clíatha na coenn. As edh dorónad-sum 'na aighidh sin, columha móra do chur fona clíathaibh. As edh dorónad na Saxoín, 'na fhuaradar do lionn 7 d'uisge 'sin bháile do chur a cooiribh an baile 7 fuchadh forra a legan i mullach in lucht ro bháol fona clíathaibh, go ro sgoma a' lethar díobh. As é freagra tugad na Lochlonnaigh aísín, seichedh do sgáolledh arna clíathaibh anáas. . . As edh dorónad na Saxoín, gach a rabha do clíathaibh bech íain bháile do sgáolledh fo lucht na toglu, na ro léic dhoibh coea na lámha d'íomluadh ra híomad na mbeach

* As to the use of war-dogs by the people of Colophon and Castabala (see *Plin. Nat. Hist.* viii. 61), by the Hyrcani and Magnesiens (see *Aelian de Nat. Anim.* vii. 38), by the ancient Irish (see the Bodleian MS., Laud 610, fo. 104^a 1).

† MS. c.

'ga tteacdh. Ro leigsiad iartain don chathraigh
7 rofagad i."

Thus translated by O'Donovan (*Annals of Ire-
land, Three Fragments*, Dublin, 1860, p. 235):

"What the Saxons and the Gaoidhil who were
among them did, was to throw down large rocks,
by which they broke down the hurdles over their
heads. What the others did to check this was,
to place large posts under the hurdles. What the
Saxons did next, was to put all the beer and water
of the town into the cauldrons of the town, to boil
them, and spill them down upon those who were
under the hurdles, so that their skins were peeled
off. The remedy which the Lochlanns applied to
this was to place hides outside on the hurdles.
What the Saxons did next was, to throw down all
the beehives in the town upon the besiegers, which
prevented them from moving their hands or legs
from the number of bees which stung them. They
afterwards desisted and left the city."

Apart from marks of length wrongly omitted
or inserted, O'Donovan's text here needs the
following corrections: for "i cooiribh," read
"a cooiribh"; for "freagradh," read "freagra";
for "cliaibh," read "cliaibhaibh"; for "mbech,"
read "mbeach"; for "iartain," read "iartain."

WHITLEY STOKES.

TIME TAKEN IN THE CANTERBURY PILGRIMAGE.

London: June 19, 1896.

Till we find some authority for the number
of days usually taken by pilgrims for their
journey from London to Canterbury in the
fourteenth century, we should note all instances
of the time that other travellers took. I do
not recollect the following one being quoted of
late years:

1381. *Canterbury to London in 1 day* (Berners's
Prose, 1. 641, ed. 1812).—"The same daye that
these unhappy people of Kent were comynge to
London, there retourned fro Canterbury the
kynges mother, princess of Wales, comynge from
her pylgrimage: she was in great icopardy to have
ben lost, for these people came to her chare and
delt rudely with her, whereof the good lady was
in great doute lest they wolde have done some
vilany to her or to her damocels; howbeit, god
kept her, and she came in one day fro Canterbury to
London, for she neuer durst tary by the waye: the
same tyme kyng Richard her son was at the
towre of London; there his mother founde hym."

A hundred years later, three citizens of
Canterbury did the journey to London in two
days, by getting fresh horses at Rochester, and
taking boat—evidently with the tide—from
Gravesend. As they came back they did the
journey in one day, and again changed horses
at Rochester. These citizens were Nicholas
Sheldwygh, William Bale, and Thomas Holt,
with his servant. They went to London on a
Friday, in 20 Edward IV., A.D. 1450-1, about
an arbitration between the citizens of Canter-
bury and the Monastery of St. Augustine;
and they spent on that day and the next for

| | |
|---|-------|
| "4 horses to Rochester ... | 4s. |
| food for men and horses at Sitting- bourne ... | 18d. |
| drink at Rochester and 4 horses thence to Gravesend ... | 19½d. |
| drink and beds at Gravesend, and bargo hire to London ... | 16d. |
| 2 horses for Nich. Sheldwygh and his man from Gravesend to London ... | 2s." |

On the Saturday fortnight they went back
to Canterbury, and spent for

| | |
|---|---------|
| "Breakfast at Billingsgate ... | 8d. |
| hire of wherry to Gravesend, be- cause the bargo 'perreit' ... | 2s. |
| 4 horses from Gravesend to Rochester ... | 16d. |
| drink there ... | 1d. |
| 4 horses from Rochester to Canter- bury ... | 2s. 8d. |
| food for men and horses at Sitting- bourne ... | 15½d. |

1 horse for Will. Bale from
Boughton to Canterbury, be-
cause his first horse was tired ... 4d."

On the Thursday following, the said Nich.
Sheldwygh, Will. Bale, Thomas Holt, and two
servants started again, and took two days for
their journey. They drew for

| | |
|--|------|
| "Breakfast at Canterbury ... | 13d. |
| 4 horses to Rochester ... | 4s. |
| drink and horse-food at Sitting- bourne ... | 5d. |
| supper and beds at Rochester ... | 8d." |

Friday, for

| | |
|--------------------------------------|---------|
| "Bread, wines, beer, and fire ... | 6½d. |
| horses from Rochester to London ... | 2s. 6d. |
| drink and horse-food at Dartford ... | 3½d." |

On the Wednesday week they came back,
and spent for

| | |
|--|------|
| "Breakfast (Christopher Elcock with them) ... | 8½d. |
| bargo-hire and 2 'clamidibus' (f cloaks) ... | 12d. |
| 4 horses from Gravesend to Rochester ... | 16d. |

| | |
|--|---------|
| —Rochester to Canterbury and drink at ... | 4s. 2d. |
| Meal at Sittingbourne at 4 p.m., and horse-food ... | 19d." |

(Hist. MSS. Com. Report 9 (1883-4), pp. 134-5)

I doubt whether Chaucer's pilgrims travelled
at this pace in 1386 or 1388; and certainly they
had not any Wat Tyler rebels in Kent to hurry
them along like Richard II.'s mother had.

F. J. FURNIVALL.

WHEELS WITHIN WHEELS.

London: June 19, 1896.

The reviewer of my little book on *The
Transvaal and the Boers* thinks it "a pity
that the author should perpetuate so ridiculous
a misquotation as 'crushed, cabined and
confined.'"

This appears to me to raise two questions
of more than purely personal interest. In
the first place, does the reviewer maintain
that one has a right to make corrections of any
kind in a *verbatim* quotation from another
author? For instance, Lamb and Landor
both had a trick of quoting from memory, and
often very inaccurately. But, if I extract a
passage in which one of them has quoted
another author incorrectly, is it not surely my
duty to "perpetuate" the misquotation along
with the rest? As I happened to want the
passage from Mr. Theal, to which the reviewer
takes exception, I certainly did not think I had
any right, much less a duty, to alter its
wording. Secondly, what ground has the
reviewer for calling "crushed, cabined and
confined" a "ridiculous misquotation"? The
words do not appear within quotation marks,
and it is surely fair to assume that Mr. Theal
knows his *Macbeth* as well as my reviewer or
myself. Allusion is not the same thing as
quotation, and it is hardly needful to adduce
instances to show that it is equally justifi-
able.

W. E. GARRETT FISHER.

"DIVERS DITTIES."

London: June 21, 1896.

Permit me to say a word or two with refer-
ence to the second of the notices under heading
'Two Volumes of Verse' in the ACADEMY of
June 20.

There is no poem called the "Wallah of
1869" in my *Divers Ditties*. And the words,
"Go Cultivate the Grub Street Muse," &c.,
purport to be uttered, as the heading and
tenor of the poem in which they occur suffi-
ciently show, not by a Wallah of 1869, but by

a Wallah of an earlier year, in a warning
addressed to the Wallahs of 1869 before they
came to India.

Your reviewer, after being good enough to
say that "Alun Aheer" has a ring of its own,
proceeds to extract a stanza which, correctly
quoted, runs as follows:

"As to which is loved best—let the Thakur reply,
Whom your law and the bunneah have bled till
he's dry;
Ask the multitude, weary to death of the rule
That cleanses and count; them and hounds them
to school;
Ask the trader taxed bare of the gains of a year
If Sikar is more gentle than Alun Aheer!"

Your reviewer, or your printer, gives the
second line a ring of false grammar by turning
"have bled" into "has bled," and weakens
the ring of the fourth by substituting the
feeble word "sends" for the more emphatic
and vigorous "hounds."

ALDO McMILLAN.

[The reviewer humbly apologises for his
misquotations.]

THE UNIVERSITY OF LONDON—A CORRECTION.

London: June 27, 1896.

In a paragraph in your last issue you say
that the election of Mr. Rivington to the vacant
fellowship is understood to be due to the fact
that he "is opposed to the scheme for re-
organising the university as a local teaching
body." Will you allow me to point out that
no such scheme is or has been brought forward?
If the word "local" is omitted from the above
sentence, it will probably accurately represent
the difference between the majority who voted
for Mr. Rivington and the minority who voted
for Sir Joseph Lister.

ALFRED W. BENNETT.

[We used the word "local" deliberately,
though our meaning would have been better
expressed if we had put a comma between
"local" and "teaching." What we intended
to imply was that, under the proposed scheme,
the University of London would necessarily
acquire a local character, which it certainly
does not at present possess.—ED. ACADEMY.]

APPOINTMENTS FOR NEXT WEEK.

MONDAY, July 6, 5 p.m. Royal Institution: General
Monthly Meeting.
TUESDAY, July 7, 3 p.m. Anglo-Russian: "Explorations
of Arctic Siberian Rivers," by Capt. Joseph Wiggins.
SATURDAY, July 11, 3.45 p.m. Botanic: General Fortnightly
Meeting.

SCIENCE.

TWO BOOKS ON PSYCHOLOGY.

Outlines of Psychology. By O. Külpe.
Translated from the German by E. B.
Titchener. (Sonnenschein.)

*Studies in the Evolutionary Psychology of
Feeling.* By Hiram M. Stanley. (Sonnenschein.)

MORE than thirty years elapsed between
the original publication of Wundt's
Lectures on Human and Animal Psychology,
and its translation into English: two years
sufficed to give us the English rendering
of Külpe's *Outlines of Psychology*. The
growing internationalisation of thought is
very striking; how has it reacted upon
psychology as a science?

Mr. Stanley observes that

"psychology is marked off from all other
science as distinct in subject and method. Its
being so individual and subjective is the greatest

hindrance to its progress, for science is verifiable knowledge; but how shall we have a method of consciousness verification? A biologist announces the discovery of a pineal eye in a certain embryo, and straightway the fact may be verified by a host of observers; but if a psychologist announces that he has discovered a new mode of consciousness, the verification is by no means so easy. An introspective consensus is not impossible; but it requires exceptional gifts, and training in introspection. Before psychology can reach any standing, a method of subjective verification must be formulated and adhered to, as rigidly as corresponding verification is required by objective science. The backwardness of psychology is in this most significant, that while a half-dozen recognised biologists may announce a certain fact, and it is immediately accepted as scientific knowledge, no such action can occur in psychology."

It follows that, while we now have a number of admirable monographs, there is, and can be, no classical psychology. Each nation, each school, each individual psychologist regards the subject differently. In one department, however, psychological method is making steady progress, and of this Prof. Külpe is admittedly one of the best exponents. "Outlines of Psychology, based upon the Results of Experimental Investigation," is the full title of his work, and to this department he confines himself. The Introduction includes a brief historical sketch, pointing to Wundt as the master of modern psychology, from his combination of the experimental and psycho-physical methods, along with the comprehensive discussion of all psychical facts, and his foundation of the Leipzig Laboratory for systematic study of experimental psychology in 1879. There is also a bibliography of the best recent works and periodicals.

The index of contents forms an admirable backbone to the book. The plan is clear and tangible. Elements of Consciousness, Connexions of Conscious Elements, State of Consciousness, is the order in which Prof. Külpe attacks the subject.

The elements of consciousness are sensations—(a) peripherally, (b) centrally excited—and feelings. A sensation is a simple conscious process in relations of dependence upon particular nerve organs, peripheral and central. It is not a solid substrate to which attributes are added, but can only be compared with other sensations in virtue of the attributes implied in it. Four attributes may be predicated of sensation: quality, intensity, duration, and extension. Quality and duration are indispensable for every sensation; extension belongs to visual and cutaneous sensations only; intensity cannot be ascribed to sensations of sight. Sensible discrimination (Fechner)—i.e., comparison—is our only instrument in the analysis of sensations.

The classification of sensations is based upon their relation to certain peripheral and central organs of the nervous system. Prof. Külpe holds this to be the only unequivocal principle of class distinction among sensations, and thus at the outset of his work adopts the physiological standpoint. After stating the methods of psycho-physical measurement, there is an interesting section on stimulus and nervous excitation. With regard to "specific energy," Külpe insists that nerve

fibres and their central terminations are physiologically indifferent structures, capable of most diverse functions, their specific character being imposed on them by external or internal excitation. Cerebral localisation, too, is less the topography of certain substrates, as inevitable to a class of sensations as the peripheral organ related with them, than a functional association with certain areas, rendered normal by practice.

Unfortunately, the same paragraph illustrates the too often irresponsible character of psychology. One of the most serious hindrances to real progress in the science is that psychologists are apt to welcome any "new" fact tendered to them from the physiological side, and to make use of it in all conceivable applications. In the account of retinomotor action, as proposed by Engelmann, we have a hypothesis which is perhaps true—perhaps, also, not true. Fick, at any rate, disputes it. And yet upon this slender thread Prof. Külpe does not hesitate to suspend four propositions: (1) the effect of inadequate stimulation upon the nerve stem; (2) the phenomena of after-sensation; (3) "primary" and "secondary" sensations, on stimulating the peripheral organ; (4) centrally excited sensations, as hallucinations, &c.

After dealing with each class of sensation—(a) on experimental evidence, (b) theoretically, with a bibliographical appendix to each section—Prof. Külpe passes to "centrally excited sensations." And, if it is fair to choose where the whole is so admirable, this chapter impresses one with the highest idea of the quality of the translation. In the original it was difficult to read, and *prima facie* less clear than other parts of the book. Prof. Titchener has removed most of the difficulties, making a few alterations in the text, and adding a new paragraph on the experimental methods of the investigation of memory and association. Generally speaking, we owe Prof. Titchener real recognition for the masterly manner in which he has translated this book. When will Wundt's *Physiologische Psychologie* be equally accessible to English readers?

In his discussion of feeling, Külpe inclines to a central physiological theory, as explaining the facts of affective consciousness, the lack of difference between peripherally and centrally excited feelings, &c. Meynert and Wundt represent the two aspects of this theory. According to Meynert, the physiological equivalent of feeling is to be looked for in the variations of nutrition in the cerebral cortex; according to Wundt, pleasantness and unpleasantness arise from the reaction of apperception upon sensations. The latter appears to Külpe to present fewest difficulties. The conscious elements are classified according as their connexion is qualitative=fusion, or temporal, or spatial=colligation (*Verschmelzungen* and *Verknüpfungen*): that is, if the connected elements are temporarily and spatially identical, but differ in quality, their connexion must be termed fusion; if they differ in duration or extension, colligation. Under these headings are included the fusion of special sensations—auditory, visual, &c.—the psychological doctrine of time and space, and the connexion of sensations of different senses, and of different classes of

elements (sensations and feelings). Fusion of the latter is denoted by the abstract terms emotion, impulse, moral, passion. Under the "state of consciousness" are included attention, will, sleep and dreams, hypnosis.

Mr. Stanley's book will probably appeal to a different circle. It is eminently readable and suggestive. But the method is not scientific, nor is it likely to rank among the permanent contributions to psychological literature. The author's theory is that pure pain constituted the primitive mind. He allows, indeed, that it is difficult to conceive of this bare undifferentiated pain, as original conscious act, it being so foreign to our own mental acts. Yet, even with this reservation, he throws a rather severe strain on the introspective method.

There is, undeniably, much that commends itself in the hypothesis that mind first reacted through pain, and not in any cognitive act, or pure sensation, of no immediate value for life. "Mind, like all other functions, must originate in some very simple and elementary form as demanded at some critical moment for the preservation of the organism."

Mr. Stanley pleads for restricting the term "feeling" to states of pleasure and pain, and for not including under it those states of consciousness in which neither is a dominant factor. He also, by the way, reckons feeling as "one element in tripartite mind"—a view of consciousness which is to be deprecated.

FRANCES A. WELBY.

TWO GRAMMARS OF ARAMAIC.

Abriss des biblischen Aramäisch; Grammatik, nach Handschriften berichtigte Texte, Wörterbuch. Von H. L. Strack. (Leipzig: Hinrichs.) The constant increase in the number of students of Syriac is an encouraging sign of the times. The discoveries in the library of St. Catherine's convent at Sinai are doubtless among the causes of this striking phenomenon, and we may expect further accessions to our store of early Christian records in Syriac which call for additional skilled interpreters. But not only the Eastern Aramaic, usually called Syriac, but the Western Aramaic represented in the Old Testament and the Targums needs the attention of theologians. And we may be grateful to Prof. Strack that he has provided so cheap and convenient and, above all, accurate a sketch, which, within the short compass of forty-six pages, presents the beginner with the forms of the language and the chief grammatical rules, with the Biblical Aramaic in a text critically revised on the basis of four MSS. and a glossary. Footnotes (with various readings) are appended to the texts, and references to the best contemporary philological aids are not omitted; this of itself is a rare merit in an introductory grammar. We take this opportunity of commending the *Chrestomathy* of passages from the Targums, also on the basis of a collation of MSS. and early editions, which Prof. Merx contributed in 1888 to the "*Porta Linguarum Orientalium*," then edited by Prof. Strack.

"*PORTA LINGUARUM ORIENTALIU*," — *Kurzgefasste Grammatik der biblisch-aramäischen Sprache. Litteratur, Paradigmen, kritisch berichtigte Texte und Glossar.* Von Karl Marti. (Berlin: Reuther und Reichard. London: Williams & Norgate.) Not long after

Prof. H. L. Strack's most excellent *Abriß* (which gives more than it promises, though less than the learned author would have wished to give) comes Prof. Karl Marti's Grammar of Biblical Aramaic, in the series of elementary handbooks published by Reuther & Reichard. Into the controversy relative to the origin of the book it is not for us to enter: we find it impossible to believe that either the older or the younger scholar (Prof. Strack or Prof. Marti) should not have followed the strictest rules of fairness and courtesy. That the publishers should have found it necessary to append a notice justifying their own conduct is intelligible. Students will, at any rate, be grateful for this lucid and compendious Grammar, which, with Strack's *Abriß* and Kautsch's masterly—and, of course, indispensable—larger grammatical treatise, seems to complete the series of introductions to Biblical Aramaic. That obligations are expressed to other scholars is a proof of the care with which the present work has been prepared. It is no mere compilation, but represents the best knowledge of the time, and, in particular, has had the friendly revision of Prof. Socin of Leipzig. Other names mentioned are those of Bevan, Zimmern, and Andreas, representing Aramaic, Assyrian, and Old Persian scholarship respectively. From all these scholars valuable help has been had in the Glossary (see, among many others, the articles corresponding to the Authorised Version's Apharsachites, Apharsathchites, Tarpelites, Tatnai, Shethar-boznai). The Grammar falls into three parts: (i.) on the mode of writing and pronouncing (including vocalisation); (ii.) on the grammatical forms; (iii.) remarks on the syntax. This is followed by a carefully selected bibliographical list, by tables of the paradigms, and by an edition of the Aramaic texts in Daniel and Ezra, and the short Aramaic passages in Genesis xxxi. 47 and Jeremiah x. 11. The work is completed by the Glossary already referred to. That the Aramaic portions of Ezra precede those of Daniel is justified by the corruptions which disfigure the text of the former. That the passages in Ezra are linguistically earlier than those in Daniel will, it is hoped, be clear to attentive students of the Glossary. There can be no question that for the purposes of the class-room Prof. Marti's Grammar will be even more useful than Prof. Strack's *Abriß*. We only wish that the two books could have been condensed into one, by the collaboration of the authors! For the shorter work has distinctive merits of its own, notably in the Aramaic texts, which appeal to a higher public than the tables of forms.

SANSKRIT MSS. FROM CENTRAL ASIA.

We quote the following from the annual address delivered to the Asiatic Society of Bengal by the president, Mr. A. Pedler, in February last:

"A statement of the parts and contents of the Bower MSS. was given in the presidential address of 1894. Part I. of the edition prepared by Dr. Hoernle under the orders of Government had then been published. Since then, Part II., the largest, has been published, in two fasciculi. This completes about two-thirds of the total. The remainder, containing the tracts on divination and sorcery, Dr. Hoernle hopes to be able to publish in the course of the current year.

"In March, 1895, a large number of fragments of Central Asian MSS. were received by Dr. Hoernle through the Foreign Office. They have been described in the *Proceedings* for May, 1895. [See ACADEMY, September 14, 1895.] They must have belonged to some eight or nine different MSS., which were written some on palm-leaves or birch bark, others on paper. The former exhibit characters like those in the Bower MSS. ;

the latter, like those in the Weber MSS. [now at St. Petersburg]. Though mere fragments, they may prove of importance from the palaeographic point of view, for which reason Dr. Hoernle hopes shortly to be able to publish selected specimens.

"In November last Dr. Hoernle also received a fourth instalment of Central Asian MSS., through the Foreign Office. The three others are the Bower MSS., the Weber MSS., and the fragments above-mentioned. Of this fourth instalment, no notice has yet been made public, as Dr. Hoernle has not had sufficient leisure for careful examination. It may, however, be mentioned that the MSS. consist of a number of large sheets of inscribed paper. The sheets are, in the main, of two sizes: namely, 11×8 and 11×2½ inches. The larger sheets are inscribed on one side only; the smaller, as a rule, on both sides. The characters on the former, and most of those on the latter, are varieties of Nāgarī, approaching the Central Asian type. On some of the sheets, however, Dr. Hoernle has noticed an entirely different class of characters, which have a curious resemblance to the early Mongol script, written in perpendicular lines or (it may be) native Arabic, written from right to left. This mixture of scripts in the MSS. would seem to point to a very early period for their writing, about the time of the Muhammadan conquest. The decipherment of their contents, for which there has not yet been time, may perhaps throw more light on the subject. Whether the sheets form a connected work, or represent separate documents, it is also as yet impossible to say. They were received in a very crumpled condition, and have to be first carefully flattened out and mounted before an attempt at reading can be made. They, as well as the fragments before mentioned, are said to have been dug out of the old ruins long since buried in sand near Kuchar. They were secured through the exertions of Captain S. H. Godfrey, the British Joint-Commissioner in Ladakh; and Dr. Hoernle proposes to call them henceforth the 'Godfrey MSS.'"

CORRESPONDENCE.

THE DERIVATION OF "EBAL" AND "JANOAH."
Oxford: June 28, 1896.

In support of Mr. G. B. Gray's explanation of (Mount) Ebal, in the ACADEMY, June 20, it should be added that Josephus (*Ant.* v. 1, 19) gives the name as Ἐβήλος (*v.l.* Γεβήλος). In other words, if the text is correct, he recognises an *e*-vowel in the second syllable of the name. In *Ant.* iv. 8, 44, however, Niese's text gives the strange form Βουλή.

If from Mount Ebal I may pass to a more northerly locality, I would express the conviction that the Jenom of the Flinders Petrie inscription (mentioned after Ashkelon and Gezer) is the Janoah of 2 Kings xv. 29, where it is introduced between Abel-beth-maacah and Kedesh. Any one who has read Brugsch's *History of Egypt*, W. Max Müller's *Asien und Europa*, or Prof. Sayce's *Patriarchal Palestine*, will see at once how interesting this identification really is. W. Max Müller himself, from a small-print note at the end of his book, is half inclined to this view, though he does not clearly express it. Janoah, then, was an Israelitish frontier city towards Tyre. Its riches allured Tiglath-pileser as they had long before allured Thothmes III.

T. K. CHEYNE.

SCIENCE NOTES.

MESSRS. SOTHERMAN & Co. will shortly issue, in an edition limited to 250 copies, a monograph on the family of thrushes, upon which the late Henry Seebohm was engaged up to the time of his death, and which has been completed by Dr. Bowdler Sharpe. It will be illustrated with nearly 150 coloured plates.

DR. ALBERT GÜNTHER, formerly of the Natural History Museum, has been elected president of the Linnean Society, in succession to Mr. C. B. Clarke.

THE Albert medal of the Society of Arts has been awarded to Prof. David Edward Hughes

"in recognition of the services he has rendered to arts, manufactures, and commerce, by his numerous inventions in electricity and magnetism, especially the printing telegraph and microphone."

THE June part of the *Journal* of the Chemical Society prints the Hofmann Memorial Lecture delivered by Lord Playfair in 1893, together with contributions on Hofmann's scientific work by Sir Frederick Abel, Dr. W. H. Perkin, and Prof. H. E. Armstrong, and two portraits of Hofmann—one from a photograph taken shortly before he left England, the other from a heliogravure after the picture painted by Angeli in 1890.

PHILOLOGY NOTES.

DR. L. L. FORMAN, of Cornell University, U.S.A., has compiled indices to Andocides, Lysurgus, and Dinarchus, which will be published shortly by the Clarendon Press.

WE must notice together the two last numbers of the *Classical Review* (David Nutt.)

The number for May opens with an examination of the conditions under which the "Culex" was written, replete with geographical and legendary lore, by Prof. Robinson Ellis. After bringing together from recondite sources the various myths—regarding Cadmus and Hermione, the infernal world, an oracle of the dead, &c.—that are associated with the locality of the poem, he then proceeds to give the most reasonable theory of its authorship.

"Some such visitor [to Actium, after the battle], familiar with the "Georgics," perhaps (but not certainly) with the "Iliad"—or again some chance settler in this district of Epirus, not improbably a Greek trained in the language and poetry of Rome—may have planned an epyllion imitating the style and ideas of Vergil. Into this he worked two of the most famous episodes in the "Georgics": the happiness of a country life and the story of Orpheus and Eurydice. The local legends lent themselves to his plan; and he fixed the scene of his Vergilian epyllion in the Agave grove on the banks of the Achéron—the same Achéron from which Orpheus had, as tradition told, nearly regained his Eurydice. The story once written, it remained to add a look of genuineness, by dedicating the poem to the man who as Octavius had been Vergil's early patron and was now as Augustus master of the Roman world. The introduction of Octavius' name and the predominance of Vergilian motifs in the poem would combine with the real merits of the workmanship to give it circulation, and eventually to make it thought an actual work of Vergil's youth."

Prof. Cook Wilson contributes an elaborate analysis of the passage in the "Politics," where Aristotle classifies the arts of acquisition, maintaining the intelligibility of the text. Under archaeology, Mr. J. Grafton Milne attempts, as against Furtwängler, a new restoration of the throne of Apollo at Amyclae, as described by Pausanias. And we must not omit to mention a set of Greek epigrams from Watts's allegorical pictures by Prof. G. C. Warr. There are several important reviews. In noticing Gilbert's "Constitutional Antiquities of Sparta and Athens," Mr. R. W. Macan chiefly devotes himself to three points: the weight to be attached to the Ἀθηναίων Πόλις; the age of enrolment or of legal majority at Athens; the composition of the grand jury of 6000 dikasts. Prof. W. M. Ramsay's latest book on St. Paul is reviewed by Mr. F. Rendall, who is unable to accept the novel views there propounded as to the history of the early Church. In connexion with Leaf and Bayfield's edition of the "Iliad," Mr. W. C. F. Anderson contests the

whole theory of Homeric armour which the editors have adopted from Reiche.

The June number likewise opens with an important article, by Mr. A. H. J. Greenidge, on the "provocatio militum" and provincial jurisdiction. The following are his conclusions:

"(1) That there was probably no enactment extending the *Provocatio* in the later period of the Republic, but that the rules observed with respect to jurisdiction over Roman citizens were a part of customary law. In consequence, a breach of these rules was not a specific crime, but could be punished only by the extraordinary power of the *Comitia* which knew no limits to the conception of *Perduellio*.

"(2) That the first positive enactment, enjoining a penalty, was the *Lex Julia de Vi Publica*. It probably referred to extraordinary jurisdiction in political cases. Perhaps ordinary capital jurisdiction over Roman citizens was in the case of certain crimes extended to all the provinces, and the right to exercise extraordinary jurisdiction seems to have been recognised in certain cases in the 'public' provinces.

"(3) There is no evidence for a universal appeal to *Caesar*, resting on a denial of the jurisdiction of all governors over Roman citizens, although there appears to have been some such appeal in certain cases from the Emperor's delegates."

In view of a statement, by M. Chatelain—that a minuscule copy of an uncial MS. of *Livy* showed that the later scribe had deliberately inserted orthographical archaisms which were not found in his original—Mr. W. M. Lindsay has taken the trouble to collate portions of the ninth century minuscule MS. of *Livy* in the Vatican. His conclusion is that the fact observed by M. Chatelain is probably exceptional, and that copyists generally deviate from their originals by substituting familiar rather than archaic forms: in short, "the principle which determines the orthography in our editions of Latin authors is not impugned." Mr. T. W. Allen gives an account of the catalogues of Greek MSS. in Italian libraries, of which so many have been appearing recently. Mr. R. Whitelaw returns to the discussion of the several constructions in Greek with *ὅτι*. Mr. E. D. Archer Hind reviews Cook's "Statistical Basis of Plato's Ethics"; Prof. Robinson Ellis, a valuable contribution to the textual criticism of *Catullus* that has been published by Prof. Giri of Turin; Mr. R. C. Seaton, Mahaffy's "Empire of the Ptolemies"; Mr. L. R. Farnell, two German books on the Mythology of *Arcadia* and *Laconia*, and also a new edition of *Preller's* "Greek Mythology"; Prof. Postgate, Mackail's "Latin Literature"; Mr. A. E. Brooke, Conybeare's edition of the "De Vita Contemplativa," which he calls "the most important contribution to the study of Philo that has appeared for some time"; and Mr. K. Lake, Miller's edition of *Scrivener's* "Introduction to the Criticism of the New Testament."

REPORTS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL.—(Thursday, May 28.)

DR. VERRALL, president, in the chair.—Dr. Jackson read a paper on *Parmenides* *περί φύσεως* 122-125 (*Ritter and Preller*, ed. vii. §100), of which the following is an abstract: L. 125, *ἴσων ἀμφοτέρων, ἐπεὶ οὐδὲτέρας μετὰ μηδέν*, is translated by *Ritter and Preller* "quoniam neutri quidquam cum altera commune est," and this rendering appears to find general acceptance. But, (1) *ἐπεὶ οὐδὲτέρας μετὰ μηδέν* should mean, not "since neither has anything common," but "since Nothing (or Nothingness) enters into neither," "since neither has Nothing (or Nothingness) in it." (2) The important words "cum altera" have no equivalent in the original. Does not *Parmenides* mean that the elements "light" and "night" are equal in rank, as appears in the fact that, since neither has Nothing (or Nothingness) in it, they are both of

them unchangeable and indestructible? In other words, the two elements upon which *Parmenides* builds his physical system resemble, not the elements of the Ionians, which are capable of intrinsic modification (*ἀλλοίωσις*); but those of *Empedocles*, *Anaxagoras*, and the *Atomists*, which, themselves eternal and immutable, produce the variety of sensible things by *μῖξις τε διόλλαξις τε*. Compare *Empedocles'* description of his elements, which are *τὰ πάντα καὶ ἅλικα γένων* (87) and *αὐτ' ἴσων ταῦτα, δι' ἀλλήλων δὲ θάοντα γίνονται* (88), *ἅλλα καὶ ἡρεκτά, αἶψα ὁμοία* (94, 95); and at 86, *εὐδ' ἄκουε λόγων σόδων οὐκ ἀπατηλόν*, observe the sarcastic reference to *Parmenides'* *κόσμον ἑμὴν ἐπὶ τὴν ἀπατηλὴν ἀκοήν* (112).—Dr. Postgate communicated a paper of emendations of the text of *Phaedrus*, based upon the recent text by L. Havet. I 5. 8. For *quia sum fortis* read *aque consorti* (cf. *Babrius*, Fab. 67, *ὡς δὲ ἴσων κοινούρας*). II. 4. 19. For the unmetrical *esse replevit*, *esse explevit* seems an easier correction than *se replevit*. II. 5. 16. For the unmetrical "iactans officium come" we might read with the same sense "I come officium" (for the metre cf. I. 8, 2). II. 8. 9, 10. Placing a comma after *data* we may add *ut* after *dicat*, and, reading *exipiant* for *exipiunt* with Havet, avoid his awkward transposition of the two lines. III. 17. 2. For "divi legerunt" Havet reads *divi ut*; but "ut di 1." seems preferable. IV. 6. 2. "Historia quorum in tabernis fingitur," *quorum* is, of course, corrupt; but some gen. plural is required, *cerdonum*, or perhaps *autorum*. IV. 7. 20. For *imperiū*, i.e. *impium*, read *impium*. The reference is to the fable of *Minos* and *Scylla* (see especially *Propertius* 3. 19 27 sq.) V. 7. 17 sqq. These corrupt lines should be thus restored: *is ut incipiebat Princeps ad baculum ingredi adducit pretio precibus, ut tantummodo ipso ludorum ostenderet sese die* (for *ad baculum*, compare *Prop.* 4. 2. 39). Appendix 9. 1-4. As Havet shows, something must have fallen out after l. 1; then for "illū parem," read "uni parem." App. 13. 15, 16. The prepositions *p* (=pro) and *p* (=per) have interchanged places. Hence read not only "produraxat" with Bothe, but also "perapiclit." Ib. 24. For "artioris vinis," read *artior vinis* rather than *a. devinist* (*Bursian*). Ib. 28. *mulier* must be corrupt; *uirgo* (cp. v. 5) seems better than *uidua*. 29. 1. "Propter uolantem," read "prope uolantem."

HISTORICAL.—(Thursday, June 18.)

SIR M. E. GRANT DUFF, president, in the chair.—The following gentlemen were elected fellows: F. J. Gardiner, E. R. N. Mathews, J. O. Elsom, and the Rev. John James.—A paper was read by Mr. J. P. Wallis on "The Early Constitutional History of the American Colonies," in which the growth of constitutional and parliamentary self-government was traced throughout the history of *Virginia*, *Massachusetts*, and other colonies and plantations, during the seventeenth century.—A discussion followed, in which Messrs. R. G. Marsden, B. Newton Crane, and Miss Coman took part.—The society then adjourned to November 19.

FINE ART.

A CATALOGUE OF MR. WHISTLER'S LITHOGRAPHS.

ALTHOUGH in artistic interest the lithographs of Mr. Whistler can never rival his etchings, one is glad to have an authoritative list of them, such as is to be found in the neat, charmingly printed volume, *Mr. Whistler's Lithographs*, which Mr. T. R. Way—the artist whose practical connexion with lithography is well known—has just issued through Messrs. George Bell & Sons.

The old French proverb, *Qui s'accuse s'accuse*, may possibly be cited with reference to Mr. Way, who practically points out that, just as he has finished his catalogue, Mr. Whistler may be discovered busy in the production of new lithographs. Hereafter it may be someone's pleasure to speak of these lithographs as "undescribed"—which, indeed, they naturally and inevitably will be, like certain of his etchings, not because of any peculiar rarity, but from the simple fact

that they were done subsequently to the volume! Mr. Way finds a precedent for his publication of the lithograph catalogue in Mr. Thomas's publication of a very early catalogue of Mr. Whistler's etchings. But the precedent is rather unfortunate, as Mr. Thomas's catalogue has long been superseded—its entries chronicle only about a third of the etchings which Mr. Whistler has executed; and ever since the publication of another, larger, and later study of the great etcher, Mr. Whistler has continued to etch. That there will be any "finality," as people say, about the present catalogue is therefore very unlikely; yet, even as a partial record, it will always have value.

From its pages the reader will learn—doubtless to his great surprise—that Mr. Whistler has executed, by this time, a hundred and thirty drawings on the stone or upon that transfer paper which is now so much used. We wish that Mr. Way's catalogue had been steadily chronological. It is chronological mainly, but not altogether. It appears that Mr. Whistler made no lithographs till 1878, and then straightway produced some of his very finest—the "Limehouse" (No. 4), the "Nocturne" (No. 5), and the "Early Morning" (No. 7). The first two were issued long after they were wrought, in the superior edition of thirty copies of the portfolio called "Notes," by the Goupil house. They are accordingly rare; but their rarity is, we imagine, greatly excelled by that of the "Early Morning," which has never been publicly issued at all. One or two of the finest things Mr. Whistler ever did in this medium—we speak, of course, of lithography—were issued in the *Whirlwind* at the price of a penny. We have said that none of the lithographs go back beyond 1878; but some of the etchings of the veteran and admirable artist with whose agreeable labour this book deals bear date 1857, and many of the finest of all were wrought in 1858 and 1859—in other words, nearly forty years ago.

The lithographs, like the etchings, have nearly all of them singular freshness ("Savoy Pigeons"—one of the latest—is, it is true, an exception to this rule); and we are far from lacking in due appreciation of their refined and personal quality, when we point out the obvious impossibility of their taking rank with the etchings. Lithography does but multiply an original drawing: it has no quality that is quite its own. The etched line, on the other hand—the bitten line—and even the work in dry-point, have their own special characteristics and virtues, which belong to no other art. Hence, to the impartial observer, the greater preciousness of the etching. Yet are the lithographs very delightful, in their lighter fashion, and we are grateful to Mr. Way for the care and loving-kindness of his record of them.

EXPLORATIONS IN EASTERN CRETE.

III.—MYCENÆAN DIKTA.

FROM the upland plain of *Lasethi* I followed once more the traces of the *Mycenæan* fortified way (described in the *ACADEMY*, June 1, 1895, p. 469) across the ranges to the east, discovering new *phouria* near its track in the *Katharo* basin. This military way (as already noticed) binds the highlands of Western *Dikta* with the great primeval city of *Goulas*, which, like *Mycenæ* itself, was the converging point of a prehistoric road system. This time I was able to trace along the early part of its course another road leading from the eastern gate of *Goulas* towards its natural port, *St. Nikolaos*, the later *Λαρόν πορὶς Καυδοῦ*. This road, on entering the eastern outworks of *Goulas*, follows the southern edge of the crater-like hollow that divides its two *skropolises*, and finally enters

the northern of the two through a separate division of the same highly fortified quarter as the road from Lasethi.

The traveller arriving from the port found himself in a subquadrangular enclosure, which apparently served as a kind of small *agora*, overlooked on the north by two square towers, between which the road seems to have ascended by a ramp to the upper steep of this citadel. On the southern side, this enclosure was flanked by a high terrace wall of roughly horizontal structure, the uppermost layer of which projects so as to form a kind of parapet. This wall supports the emplacement of a *megaron* of superior construction, taken by Spratt—who confounded Goulas with the ancient Olous (Elunda)—to be the temple of Britomartis. Above this, again, rises the southern akropolis height, while below, to the east, is a crater-like hollow once occupied by a distinct quarter of the city.

In the middle of the *Agora* itself, which thus forms the centre of civic interest, is a small oblong building with walls originally only breast-high, consisting of two tiers of large blocks, the upper of which shows externally a projecting border, which recalls on a smaller scale the parapet of the terrace wall. The entrance of this small enclosure has mortised slabs for the insertion of jambs on either side, and must have consisted of a doorway higher than the walls themselves, and which may, therefore, have served some sacrificial purpose. In front of this is a large cistern or reservoir cut out of the rock, and originally, no doubt, like other cisterns of Goulas, roofed in with the aid of limestone beams. Behind the building, about a dozen yards back, is a kind of stone-work recess or *exedra*.

The appearance of this small low-walled building in so conspicuous a position, with the large reservoir in front of it, had greatly excited my curiosity during two previous visits to this site. Certain religious representations on some recently discovered rings and intaglios of Mycenaean date seem to throw fresh light on the matter. All these agree in exhibiting a votary or *adorante* before a hypaethral shrine containing one or more sacred trees—in some cases associated with "baetyls" or pillars of stone, one of which, on a ring from Knosos, stands in the doorway of the enclosure, and takes the characteristic shape of the Aphrodite of Paphos. In the low-walled hypaethral building of Goulas, with its loftier doorway and adjacent tank, one is tempted to see a Mycenaean shrine of the same class—it may be, of greater antiquity than the Cypriote sanctuary.

But the subject of Goulas and its remains is too extensive for this brief sketch of travel. Following the north coast, past the Lyttian Minóa and Istron, I found, at a spot called Gurnia, a pre-historic *polichna*, with remains of primitive houses adapted to later hovels, and traces of roads supported by Cyclopean masonry. Further along the coast, on a peak called Kastri, near Turloti, was an ancient settlement, with walls and houses of smaller (and uncemented) stones than the usual Mycenaean, and which, from the abundant fragments of *pithoi*, with reliefs in a style approaching the proto-Corinthian, probably for the most part owed its construction to the eighth century B.C. One of these reliefs showed an interesting figure of a Centaur brandishing a palm-tree, with another palm in front of him. Of the subterranean staircase here I have already spoken, and a recently discovered tholos tomb and Mycenaean gem showed that the beginnings at least of the settlement dated from a more remote period. The engraved gem is of good work, and represents a "Mycenaean" man, clad in a loin-cloth, who has lassoed a large animal with

ram-like horns, which he drags down with the aid of a dog.

I will not here delay over the primeval and Hellenic remains of Eteia, Itanos, and Praesos, on which much new light has been thrown by the researches of the Italian archaeologist, Dr. Mariani. Among the limestone ranges between the site of Praesos and the Libyan Sea I attacked a more unexplored region. The upland valley of Zyro was evidently an important centre of Mycenaean habitation. At the south-east corner of the plain I found a group of pre-historic *phouria*, on the Omaleis plan, the best preserved bearing the name Pyrgales; and in a glen above, known from its two pools as 'σὺν Ἀλμια, the same phenomenon repeated itself. One of the *phouria* at this spot (called from a now non-existent wood 'σὺν ὄσσο) may best be described, like some others of the class, as an akropolis in embryo; and here was found an interesting jasper seal with pictographic script, already referred to as presenting some Hittite affinities.

The way to the coast led through a stupendous rock-chasm, opening below a headland known as Kastri, the upper plateau of which was girt on its accessible sides by a wall of rough stones, while a tower of more carefully executed primitive masonry crowned its culminating point. On the lower part of the coast, to the east, lay the site of the Greco-Roman Ampelos, known, from the abundant fragments of pottery with which it is strewn, as Pharmakokophali, "Gallipot Head." Beyond again, are earlier remains, foundations of primitive houses, and against the cliff: traces of troglodyte habitations. Parts of the cliff are fenced in with the remains of rough "Cyclopean" walls, the actual dwellings being artificial caves excavated in the rock-wall itself, and still used to shelter goats. But what was peculiarly interesting was to find, side by side with one of these, a tholos tomb executed in the same manner. Here, too—as already noticed in the case of the *phouria* at Omaleis—the dead were provided with their dwelling-place within the walls as well as the living. The place is known as 'σὺν κατ' οὐράναι τῇ σπηλαίῳ.

Turning inland again, I entered a glen called Sirómades, watered by a small stream of the same name, which was evidently the scene of an important "Mycenaean" settlement. Foundations of *phouria*, or small fortified houses, were scattered throughout the valley, and the heights were tiered with the walls of ancient cultivation terraces. The centre of the settlement was a larger castle or small akropolis, at the highest point of which—nearest to the sea—were the remains of a small round tower. At the further end, perched on a high rock, was an oblong projecting bastion consisting of two towers, at the base of the larger of which I noticed a window-like opening with a massive lintel. On entering it I found that it gave access to a small beehive chamber. Here, too, as at Omaleis, in constructing the fortress walls, future accommodation for the dead had been distinctly kept in view.

The glen was traversed by the remains of a Mycenaean road, with its usual "Cyclopean" supports, and at the point where the defile closed in was protected by a cross wall. The remains of habitations extended to the upper glen of Sphakia; and beyond this, at a place called Arni, where the track debouches on the valley of Zakro, were the ruins of another prehistoric castle, now much destroyed. Above this, at Athropolitous, near Epáno Zakro, I had already noticed an early akropolis during a previous journey; but fresh discoveries awaited me, in the shape of terra-cotta oxen and vases from the votive cave below. A two-headed animal was of interest, in its relation to the

two-headed bronze figures of Greek and Italian deposits belonging to the Early Iron Age, but the associated oxen and a pipkin of characteristic Mycenaean type pointed here to an earlier date. From the same neighbourhood I obtained some yet more primitive relics, in the shape of a stone celt and chisel—the latter of haematite—a favourite material among the Neolithic inhabitants of Crete. The old name of ἀστροπέλεκυς is still applied here to these prehistoric implements.

Traces of another Mycenaean way are to be seen traversing the high limestone ranges that separate the valley of Zakro and Zyro, and remains of another early settlement at Skaliá. Further to the east opens the upland plain of Katalioni, in the centre of which I noticed an isolated hill known as St. Stavroménos, which seemed made for an early akropolis. Such, in fact, it proved to be, with remains of five walls of rough polygonal blocks rising in terraces on its less declivitous sides, and of a group of buildings on its uppermost platform of a more careful and quasi-horizontal construction. The circuit walls were in places connected by cross walls.

Throughout the inner valleys of this part of the Siteia Province—at one time, for the most part, included in the civic territory of Praesos—Mycenaean gems are of specially frequent occurrence. Among those that I have collected marine types, such as dolphins and cuttlefish (in one case a crab), alternated with stags, wild goats, and lions. Handled high-spouted vases (metallic in form, and recalling the tribute vases of the Kefa on Egyptian monuments) were also common; and one gem (obtained by me at Zyro during an earlier journey) belongs to a small but interesting class which show a close parallel in design to the relief of the Lion Gate at Mycenae. It represents two lions heraldically opposed on either side of a column, the architectonic character of which is clearly marked by the round beam-ends above the capital. But though we are thus led back to a gable-group, the new evidence to which I have above alluded—attesting the widespread prevalence of pillar or "baetyl" worship among the Mycenaean—clothes the design with a deeply religious significance. The lions and griffins seen on either side of these gable-pillars, the wild-goats which, on a Mycenaean gem from Goulas, take their place as supporters of a more palm-tree-like column, are precisely the animals found in closest association with the Mycenaean divinities. So, too, on other gems of the period—one of them from the site of Cydonia—a male figure takes the place of the column between the two lions; and in the probably later group discovered by Prof. Ramsay at Arslan Kaia, in Phrygia, a rude effigy of Cybelé occurs in the same position. The equation of column and divinity could not be more clearly indicated.

ARTHUR J. EVANS.

NOTES ON ART AND ARCHAEOLOGY.

THE Lords of the Committee of Council on Education have appointed Mr. C. Purdon Clarke to be director of the South Kensington Museum, in succession to the late Dr. Middleton; while Mr. A. B. Skinner succeeds Mr. Purdon Clarke as assistant director.

MR. EDWARD ARNOLD hopes to publish before the end of the present year an important work on *Old English Glasses*, by Mr. Albart Hartshorne, F.S.A. After an introductory chapter giving the history of glass-making in ancient time and on the continent, he traces from original documents the introduction of the art into this country, and then describes from actual specimens the various kinds of ware

produced down to the end of last century. A special chapter is devoted to drinks, wine, and cordial waters, from Anglo-Saxon times. The work will be illustrated with upwards of fifty tinted plates, executed in lithography by Messrs. Griggs, and with several hundred outline drawings in the text.

THE following exhibitions will open next week: (1) water-colours of the South Downs, &c., by the late H. G. Hine, vice-president of the Royal Institute of Painters in Water-Colours; (2) a collection of water-colour drawings, by Mr. Claude Hayes, illustrating Berks, Surrey, and Suffolk—both at the Fine Art Society's; (3) pictures by Miss R. J. Leigh and Miss Mabel Young, at Mr. Freeman's Gallery, in New Bond-street; and (4) a collection of oil paintings by Prof. Giovanni Lombardo, representing Sicilian landscapes and Norman and Arab architecture, at 21, Baker-street, Portman-square.

THE exhibition of papyri and antiquities found during last season's work of the Egypt Exploration Fund, now on view at Burlington House in the rooms of the Society of Antiquaries, will remain open until next Tuesday. On Wednesday of this week Mr. D. G. Hogarth delivered a lecture, in the rooms of the Royal Society, on "The Recovery of Lost Treasures of Ancient Literature."

Another exhibition of Egyptian antiquities, which were discovered by Prof. Flinders Petrie during his work last winter for the Egyptian Research Account, will be held at University College, Gower-street, from July 6 to August 1.

THE council of the Society of Arts has awarded silver medals to Mr. Gleeson White, for his paper on "The Poster and its Artistic Possibilities"; to Mr. William Burton, for his paper on "The Palette of the Potter"; and to Mr. George Simonds, for his paper on "Bronze-casting in Europe."

MR. HOLBROOK GASKELL, of Woolton Wood, near Liverpool, has presented to the National Gallery an important picture by William J. Muller, entitled "Dredging on the Medway." The following bequests have been made to the Gallery: A picture by Charles Brookings (1723-1759), representing "A Calm at Sea," in the style of Van de Velde, bequeathed by the late Rev. Richard G. Maul; and a number of small works in oil, water-colour, and pastel, including sketches by Wilkie, six miniatures, a portrait by Downman, and a portrait in pastel of Mrs. Siddons by Sir Thomas Lawrence, bequeathed by the late Miss Julia Gordon. The following pictures have been purchased in Madrid: Two small pictures by Francisco Goya—"The Picnic" (*La merienda campestre*) and "The Bewitched" (*El hechizado por fuerza*), bought at the sale of the Duke de Osuna's collection; and a half-length portrait of Doña Isabel Lobo, wife of Don Antonio de Porcel, also by Goya, from a private collection.

ON Friday next Messrs. Sotheby will sell the collection of prints belonging to Sir Henry Bunbury, which include some fine line engravings after Raphael, &c., and a number of English portraits.

THE Berlin Photographic Company has now issued two instalments of its set of eighty-four photogravures, reproducing the choicest pictures in the Imperial Gallery at St. Petersburg, known as the Hermitage. The frontispiece is Vandyck's portrait of William II., Prince of Nassau; and Sir W. Martin Conway has written an introduction to the English edition.

AT a recent meeting of the Académie des Inscriptions, M. Salomon Reinach read a paper upon "The Mycenaean and the Illyrian Helmet." He sought to prove that the helmet of Homeric times was a wicker frame, covered with leather and ornamented with

nails and great discs of metal. The helmet thus restored is identical with one discovered in Carniola, and now in the Vienna Museum. Other striking resemblances between the antiquities of Illyria and those of the Mycenaean or Homeric age justify a belief that the civilisation of Mycenaean was preserved—at least in part—on the coast of the Adriatic after it had disappeared in Greece proper about 1000 B.C.

MUSIC.

"TRISTAN" AND THE "ELIJAH."

"TRISTAN UND ISOLDE" was performed at Covent Garden last Friday week; and the sombre music-drama, with its many allusions to death, seemed a not inappropriate prelude to the sad funeral scene of the following morning. And in another sense it was appropriate. "Tristan" forms the high-water mark of music-drama, and the work, therefore, called to mind all that the late impresario had done for music-drama in general, and for Wagner in particular. Mme. Albani was the Isolde, and acted with her usual ability and earnestness. Vocally, she was not equal to the first act, with its storm and stress; but in the second she sang admirably. M. Jean de Reszke, as Tristan, was good in the first act, better in the second, and best of all in the third. His impersonation of the hero of the piece, if Tristan can be thus called, was one of his highest achievements. The great duet with Mme. Albani was a triumph of vocalisation; and though the acting did not always display requisite fervour, everything, at any rate, was done in the right spirit. M. Edouard de Reszke acted with dignity as King Marke, and proved more than satisfactory as vocalist. Mlle. Meisslinger as Brangäne played her part intelligently. Mr. David Bispham, as the faithful Kurvenal, greatly distinguished himself. But whatever success was achieved by the *dramatis personae* was owing in no small measure to the services of Signor Mancinelli and his orchestra. The conductor, in Wagner's music, has always displayed intelligence of a high order; yet we have often felt that, with his Italian nature, he did not quite enter into the spirit of the Teutonic tone-poet. All the more readily, therefore, do we acknowledge his really admirable rendering of the difficult "Tristan" music. This production of Wagner's work was altogether of an exceptional character, and will shed lustre on the closing weeks of the season.

It is now nearly twenty years since the Wagner concerts were held at the Albert Hall. The composer was present, but his music was, at that time, still of the future. The festival at an end, "Elijah" was announced in big letters, and probably then, as now, the oratorio filled the spacious hall. Once again have Wagner and Mendelssohn, who in their lives were somewhat divided, come into close contact. The performance of "Tristan" on the Friday evening was followed by a jubilee performance of "Elijah" at the Crystal Palace on the Saturday afternoon. The fashions of the musical world are constantly changing. To Bach, the fugue form was of prime importance; to Beethoven, that of the sonata. But now the one is discarded, the other at best tolerated. Oratorio has almost ceased to exist, while the true music-drama, according to some, is as yet in its infancy. Yet, for a time, the present does not exclude the past. It is interesting to watch the growth of Wagnerism in the best sense of the word; for though the master may have occasionally erred in putting his theories into practice, they rest on a strong foundation. It is also pleasant to see how some musicians cling to an oratorio which in the days of their youth ranked as the

greatest of works of that class; and how others who have no such early associations, but are not prejudiced, acknowledge that "Elijah" still stands foremost among modern oratorios. The performance at the Palace was on the whole an impressive one. Mme. Albani, Miss Clara Butt, and Messrs. Lloyd and Santley were the chief vocalists. Of three, nothing need be said. Miss Butt, a younger worker in the field of oratorio, deserves a word of praise for her excellent singing. She has a fine voice, and ought to make good use of it. Mr. A. Manns conducted with his usual ability and enthusiasm. J. S. SHEDLOCK.

MUSIC NOTES.

MME. BLANCHE MARCHESI gave a second vocal recital at St. James's Hall on Thursday afternoon, June 25, and achieved a brilliant success. Her programme included a posthumous air, "Le Repentir," by Gounod, a Bach Aria, Lieder by Schumann and Brahms, and some modern French songs. Mme. Marchesi has perfect command over her voice, and she seems able to adapt herself with wonderful ease to the various styles of composition. Herr Heinrich Kiefer was again the violoncellist.

ON Monday afternoon Herr Reisenauer gave a pianoforte recital at St. James's Hall. His reading of the "Appassionata" showed intelligence and refinement, but it was not in any sense great. The best thing of the afternoon—not counting the Rubinstein and Liszt pieces—was undoubtedly the Chopin Barcarolle (Op. 60), interpreted with great feeling and delicacy; and the least satisfactory was Schubert's "Erlkönig." The technique left much to desire, and the transcription was a kind of bowdlerised Liszt.

MISS HILDA STAPYLTON gave a vocal recital at the Steinway Hall on Wednesday afternoon. She has a mezzo-soprano voice of good quality, and she is apparently under good training. She sang the showy Cavatine from "Semiramis," and with still better effect the fine Cavatine from Gluck's "Iphigénie en Tauride." M. P. Litta, a pianist from Brussels, opened the concert with Schumann's "Etudes Symphoniques"; but his reading of them, though presenting some good points, was not altogether Schumannesque. In three Chopin solos he was heard to better advantage, especially in the Nocturne in B (Op. 62), No. 2. The three brothers Walenn all made a favourable impression: Gerald, the violinist; Herbert, the cellist; and Arthur, the vocalist. Mr. Henry J. Wood proved excellent at the piano.

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